september, 1951

35 cents

dance magazine

Mary Ellen Moylan describes BALLET THEATRE's South American tour

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"PUN in the Ballet of 1842" — *Giselle* cartoonized a century ago.

THIS BUSINESS CALLED DANCE

. . . J. L. B.

The nice thing about Fall is the tang in the air and the renewed vitality to put into practice all the plans we've made during the summer siesta season. Teachers all over the country have picked up new ideas at conventions and summer schools, in talking to each other, and through flashes of inspiration that just came to them while sitting on a beach or taking a walk through the country. Now, with the beginning of a new dance season, there is plenty of opportunity to put these ideas into practice to build our schools, both as a business and as a cultural center in our community.

Now is the time to dedicate ourselves to raising the stature of dance in our own community and make it an important part of our artistic life. We talked with many teachers at the conventions and were thrilled with their response to our program for stimulating dance interest. We must take a long-range view in everything we do promoting dance. For the seeds of interest sown now will grow into increased enrollment next year, the year after that, and five years from now. The dance school is today's Charm School for Children, giving them poise and grace, the thrill of easy and supple movement, the basis for the development of healthy bodies. The New York Herald Tribune recently carried an article lauding an East Side New York settlement youth center . . . sponsored by a religious group, for its effective work in providing care and stimulating the cultural interests of the children from lower income group families. Part of this good work were ballet classes for children and adults in the neighborhood. The article stated that the classes were very popular with girls of all ages . . . with mothers who had discovered ballet as a form of exercise for losing weight . . . and with boys as a basic preparation for military training.

All this means that lay people begin to realize that dance is not limited to the artist with stardust in her eyes, but is there for anyone of any age who has the need to and the desire to move.

This is further proof, if indeed further proof were needed, that dance is for everyone, men and women, children and adults. The source for students in a dance school is limitless. Don't place an artificial limit on the number of pupils you can enroll this fall. Don't think of them as merely children, go after adults, too. See how many adult classes you can establish, find out what you can do with a slenderizing class, a grace-building class. Try to stress the cosmetic value of dance for the layman. We are sure that the results will be gratifying to you and to your pupils.

See you next month.

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Erratum: The Ted Russell August advertisement was incorrect, and should have read as above.

On the COVER:

Entreacte square dance in Agnes de Mille's ballet RODEO, as staged for Ballet Theatre and offered in the repertory in the current season at the Metropolitan. The decors are Oliver Smith's.

BALLET THEATRE opens at the Metropolitan Opera House in New York City for a three week season beginning September 20, ending October 7th.

For the second consecutive season French dancers Jean Babilee and Nathalie Philippart appear as guest artists and this time will join the company on its national tour following the New York appearance, thus giving the U.S.A. its first view of the famous pair.

The roster of soloists remains largely unchanged, headed by Alicia Alonso, Mary Ellen Moylan, Igor Youskevitch, John Kriza. Soloists Eric Bruhn and Royes Fernandez, absent for some seasons, return to the company.

The repertory this season is to be enhanced in no uncertain manner by new works, some of them still tentative, untitled and in the rehearsal stage, but exciting in anticipation.

Ballerina of the Teatro Municipal in Rio de Janeiro, Madeleine Rosay, arrived in New York late in August to stage her ballet MANCENIHLA (The Intoxicated Flower), created to the Heitor Villalobos score for Bahianas Brasileiras no. 2

Bronislava Nijinska arrives early in September to stage a new work, untitled, to the Schumann piano concerto.

Jean Babilee will recreate his ballet TYL EULENSPIEGEL, dancing the name part.

Yura Lazowsky and Dimitri Romanoff are restaging the Michael Fokine comedy epic BLUEBEARD, as a vehicle for John Kriza.

And finally, Nijinska is to restage the PRINCESS AURORA ballet for Alicia Alonso and Mary Ellen Moylan, as alternates.

dance magazine

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the largest, most widely read dance publication in the world

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just people and places

photo: Jack Mitchell

photo: Jack Mitchell

Two scenes taken at the Isabel Mirrow-Kelly Brown nuptials in New York on July 15th reveal a variety of hot weather outdoor sport. In the one, a palm-reading seer sees something in Norma Vance's hand which makes her far from sad — further on the bride and groom Kelly and Isabel beam on the little flower girl who refuses to part from the bride's bouquet — at right Ruth Gilbert and Virginia Barnes do the same . . . In the other picture, the art of fortune telling takes a new, more unique form, as unknown fortune teller with long Sanskrit name we couldn't quite catch, tells the fortune of four Chicago boys in a long glass of iced tea. The listeners, Darrell Notara, James Moore, John Sharpe and Billy Reilly, all members of the cast of the musical comedy, "Seventeen", were specially lifted out of Walter Camryn's Chicago class by George Abbott, the producer — and when last heard of, were doing ALL right, exactly as predicted by the iced-tea seeress.

Maria Tallchief, Andre Eglevsky, Jane Laste and Theodor Adolphus shake hands in Pittsburgh, where all appeared with the Civic Light Opera Association during its July season. Mr. Adolphus is choreographer of the company, Miss Laste, prima ballerina and famous stars Tallchief and Eglevsky appeared as guest artists.

Americans in Paris — above, group enjoying view of the boulevards from the Cafe de la Paix: Hugh Laing, Diana Adams, Nora Kaye, and Mme. and M. Serge Signoud . . . Below, a carousel in the Place Pigalle entertains not only little Tanya Constantine, but also Zachary Solov, Helene Constantine and Edith Allard.

photo: Duncan Melvin

Svetlana Beriosova (left) says goodbye for the season to papa, Nicolas Beriosoff, and friends Paula Hinton and Walter Gore (the latter two are members of Ballet Rambert) on the eve of her departure for America with the Sadler's Wells Theatre Ballet, of which she is a leading dancer.

Romola Nijinsky, widow of the famous dancer, visits with Ted Shawn on recent visit to Jacob's Pillow.

photo: Jack Mitchell

photo: Constantine

Second generation ballet babies see the light in New York and Hollywood. Above is Alexis Tupine, born March, 1951, in Hollywood, of mother Natalia Clare and father Oleg Tupine . . . Below, Dick Thomas and Barbara Fallis gaze with no little pride and joy on Dickie, Jr., born in New York City, June, 1951.

photo: Walter E. Owen

via the grapevine

AT the same time the body of the late **Colonel W. de Basil,** deceased July 27, lay in state in the Russian cathedral in Paris, covered by the flag of the Tsars under whom he had fought in two wars, and topped by his battered old Cossack's cap, a mass for his soul was held in New York City on August 3 at the Cathedral S. Pocrovsky, the Protoierei Vladimsky officiating. The mass, arranged for by Mme. **Nadia Dokoudovsky** and other friends, was attended by an assembly of friends in the ballet and Russian colonies. Elsewhere in this issue read an amplified account of his passing. . . A week prior to the death of de Basil, **M. Edmond Audran,** husband of film star **Ludmila Tcherina,** met his death in an automobile accident near Lyons, France. . . **Gloria Blass,** former dancer with the Australian Ballet, more recently an instructor at the School for Dance Arts in New York, and her husband, Marion Blass, were killed in a motor accident on July 29th, while on a vacation trip near Lake George, N. Y. . . . **C. L. Ebsen,** for two decades a favorite dancing teacher in Orlando, Florida, passed away in July. He is the father of famous tap dancers **Vilma** and **Buddy Ebsen.**

•

The month of July was not all unrelieved gloom, in spite of the four preceding fatalities. Down in Washington, D. C. where the **Dance Masters of America** was holding its 67th convention, **Orest Sergievsky,** taking the teaching spot originally scheduled for **Nana Gollner,** who had failed to appear, was announced as her stand in by popular executive secretary of the group, **Leroy H. Thayer,** to the 300 present on the floor. Quick as a bolt, came the retort Sergievsky, "Oh, no. I am not Orest Sergievsky in this class. I'm really Nana Gollner, but I forgot to bring my tutu. Sorry."

For Orest, it has been a bountiful season, with graduation from Columbia U., a B.D.A. degree, and a graduation present from his father, Boris Sergievsky: one exceedingly handsome blue Ford convertible.

•

Nana Gollner's company, known in its first West Indian tour as the Imperial Ballet Russe, has been booked to appear in the principal cities of Spain during the next three months.

•

Jose Greco, absent professionally from the U. S. A. since 1945, when he left for Spain with **Pilar Lopez,** as escort of the remains of their mutual partner, **La Argentinita,** returns here next month with his Spanish ballet company, booked by the Messrs. Lee and J. J. Shubert into the Shubert Theatre in New York the first week in October. The Greco company appeared recently in a four-week engagement at the Sadler's Wells Theatre, London, then went on to Copenhagen, where his company attained a rather startling score of 180 curtain calls. Greco will return briefly to Spain for reinforcements to his company, and then to New York. He is supported by principal dancers **Nila Amparo, Carol Goya, Louis Olivares** and **La Quica.**

•

Bankrupt in July, solvent in August, this is the cheerful story of the Hollywood Bowl, which is again in business, and host to the **Ballet Russe de Monte Carlo** for a two week engagement which started August 15th, a month later than had been scheduled. **Mia Slavenska** appeared with the company as guest star during its first week at the bowl: **Danilova** returned to assume her roles during the second week.

The company begins its six-month national tour on October 1st, again skipping the badlands of New York. While not yet officially confirmed, it is known that three new ballets are in preparation, one by **Karel Shook,** soloist in the company, another by **Pianowsky,** once the ballet master of the Pavlova company, who is planning to restage one of the original Pavlova works, and finally the Ernest Hemingway project for a ballet, once considered and then abandoned by Balanchine, is now being considered as a vehicle for **Leon Danielian,** with choreography by **Carmelita Maracci,** if the latter can be free to work on the ballet. The Hemingway scenario is about the late afternoon of a torero, perhaps with a strong flavour blowing from Garcia Lorca and Doris Humphrey's opus about a similar subject.

•

Three FABLES for dancers . . .

Apropos of a dancer who wishes to remain anonymous, and requests stories suitable, repeat, suitable for recounting to "college age" pupils, we are more than pleased to offer the first three we can think of. First:

An authenticated story tells us that **Auguste Vestris,** then in his declining years, one day read in a Parisian newspaper the following advertisement: **". . . Wanted. A Professor of Dancing at Calcutta. Applicant must know how to cut corns."** Whereupon the man once known as Le Dieu de la Danse laid down his paper, took to his bed and died.

Second:

The noted dance historian, A. J. Sheafe, once upon a tour of Scotland, approached the principal dancer after an exhibition of rousing Scottish sword dances and inquired, "Can you tell me something? In your opinion, what is the most important thing to remember in the execution of Scottish dances?" The young Scot paused a moment for reflection and then said, **"In my opinion, it is most important to remain vertical in Scottish dances."**

Third and last—and this one is authored by Davie Lerner, a pupil at the School of American Ballet:

Once upon a time there was a Siamese cat. Now this cat had a very pleasant home in a dancing school, but this did not keep him from getting bored now and then. One day, hearing that authentic types were being auditioned for a musical comedy called THE KING AND I, he felt that he had a right to audition just the same as anyone else, especially as he could dance better than most people — so off to the theatre he went. When he arrived he found a great crowd and had to wait in line. Finally it was his turn. He danced admirably; he executed such pas de chats as turned the other dancers bright green with envy. The choreographer and directors and others who hang around such activities all seemed pleased. They put their heads together like a tribunal and after much whispering, the choreographer approached and said, "Dreadfully sorry. We like your dancing so much, but we're afraid you're just not the type." The cat swished his tail and walked offstage with the utmost aplomb.

Three days later he read in the papers

(*continued on page* 44)

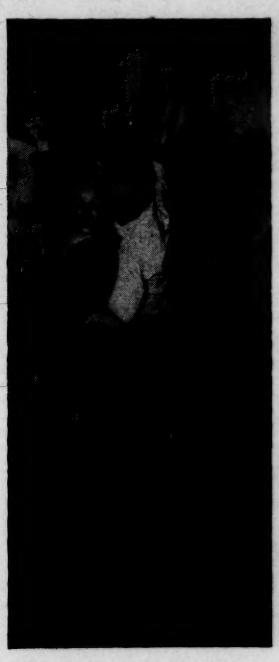
1951 Summer CONVENTIONS in preview . . .

In all four corners of the U.S.A. teachers' organizations held high fete in weather ranging from torrid to near freezing (all those air-conditioned ballrooms!), all offering an infinitely varied professional and social program to teachers from all points of the compass.

For complete story and picture coverage, see feature on the 1951 CONVENTIONS appearing in the October issue, and covering events taking place in the meets of the Dance Masters of America, Dance Educators of America, Chicago National Association of Dancing Masters, Associated Dancing Teachers of Southern California, American Society of Teachers of Dancing and Dance Teachers Club of Boston.

# of Ballet Theatre —

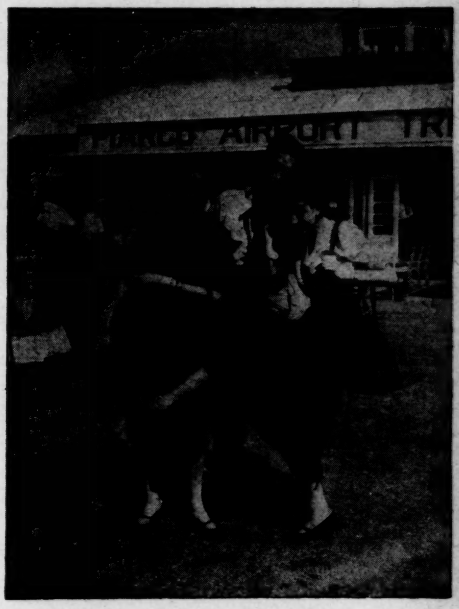
Alicia Alonso and Igor Youskevitch, principal dancers, greeted in Rio de Janeiro by prefect of the city Joao Carlos Vital (left) and writer Dante Viggiani.



Edward Caton, ballet master, poses with friend Madeleine Rosay, prima ballerina of the Teatro Municipal in Rio de Janeiro.

Component parts of company take it easy to Samba rhythm (we are assured) in visit to home of Brazilian friends who entertained company generously during their visit. These are Kelly Brown and Isabel Mirrow (recently wed in New York) Jack Beaber, Mary Ellen Moylan and Fernand Nault.

Lillian Lanese and Bill Weslow try a bit of Petipa out under the graceful shadow of Sugar Loaf mountain in Rio.



Irma Grant, Vernon Lusby and Lila Popper hamming it up à la seconde and à la Imogene Coca at the Piarco Airport en route to South America.

wonderful large studio upstairs in the theatre. Our four days prior to the premiere were filled with receptions, given by the American ambassador, the Mayor of Rio and other dignitaries. There were also numerous picture sessions and broadcasts in an interesting combination of English, Portuguese and what might charitably be called Pidgin-Portuguese (ours). We had movies taken of us high up on the rocks at Arpocados at the far end of Copacabana Beach. With Rio as decor, we danced for the newsreel cameras. The results were shown in most of the downtown cinemas.

One day, attired in our best tiaras and tutus, Alicia and I, with Igor and Johnny in their most impressive classic costumes, were whisked off to the top of a mountain for some colour pictures. For some shots the two boys climbed out on a very precarious limb perched over an abyss and water thousands of feet below, while we draped ourselves around the tree trunk, trying hard to look as soignee as anything. A number of natives looking on thought our party quite mad, if comically so — and I don't think they were the only ones.

The Teatro Municipal was a delightful theatre in which to dance. The stage, though not wide, is quite deep and has a tremendous "rake". It worried us at first, but we soon became accustomed to the incline. We always had fresh air and sunlight for rehearsals during the day, as the back of the stage was all windows — something rare in a theatre.

I speak for all of us when I say that we were quite unprepared for the extreme friendliness and almost frantic devotion the public manifested from the very first night,

(continued on page 33)

the passing of
COLONEL WASSILY DE BASIL

Wassily de Basil — an informal snapshot taken in Toledo, Spain in 1948. The others are Sr. Xavier de Aznar, Mme. de Basil (Olga Morosova) and in the background, the Danish ballerina, Nina Strogonova.

● The man who piloted Russian ballet back to the United States two decades ago, the man sworn for and *at* by more dancers since the passing of Diaghilev, is dead. Colonel Wassily de Basil, born Voskreshensky in the Caucas in the early 1880's (he never would reveal his exact birth date), died in Paris on Friday, July 27, 1951 of heart disease, full of years and perennial managerial contretemps.

A paradox of a man who managed to defy all rules and conventions, he made a startling career as a ballet impresario and administrator, although himself far from having the equilibrium probably desirable in such an individual. His amazing gift for misunderstanding the exact meaning of the term "pay day" was oddly coupled with a gift for giving away his last ruble, shilling, dime or franc to a dancer in sudden need of help. He dispensed *largesse* with all the air of a feudal Russian baron, giving unselfishly while flagrantly breaching contracts right and left. He did this with an air of happy insouciance which left him with more friends than one could suppose logical in such a case. But why suppose supreme logic in ballet affairs at all?

And he was himself a victim of unscrupulous fleecing by more adroit practitioners of ballet management than himself, bearing his losses gallantly and without theatrics. Once asked by a dancer who was most devoted to him, "Colonel de Basil, *why* do you make arrangements again and again with this man, whom you know very well is a crook and will certainly ruin you if you continue with him?", Colonel de Basil made this apocryphal reply, "Certainly, I know. But I *like* crooks. They make life so interesting! If I only had *his* talent. . ."

This paradox, the pilot of Russian ballet, the entrepreneur who discovered ballerinas in the egg, who made and breached contracts, who liked crooks because they were *such* interesting people, who gave the final thirty years of his life to the aggrandizement of ballet as an entertainment for the masses in five continents, who gave all his resources in strength, time and talent to the promotion of ballet — and certainly succeeded — died a pauper.

Largely inactive during the last two years of his life because of his grave illness, he never to the end gave up the struggle to reorganize his company and, in fact, on July 15th last, had signed with an English manager to tour the Original Ballet Russe in England for

(*continued on page* 43)

photo by courtesy of Virginia Lee, Ballet Arts

The Big Five who piloted Russian Ballet into the United States in the 1930's — and made their mark a lasting one: David Libidins, Sol Hurok, Col. W. de Basil, V. Grigorieff and Serge Grigorieff — a photo made in New York in 1936.

the new mime of ETIENNE DECROUX

by Lily and Baird Hastings

The modern mime movement is known in America mostly through the agency of an important French film, LES ENFANTS DU PARADIS, which was made as a vehicle for Jean Louis Barrault. His fine performance in it was, in fact, only one of a dozen magnificent portrayals in mime. Probably few people seeing it realized that the mime sequences could not have existed without the twenty years work which preceded it, a period during which Barrault associated and worked with Etienne Decroux.

Etienne Decroux is the world's greatest living mime. He is not only a performer of great personal magnetism, but a thinker, a philosopher, a true creator. Gordon Craig, probably the outstanding living figure in the dramatic arts, a man who almost single-handed prepared and won a re-evaluation within the theatrical arts in the 20th century, believes that Decroux has created an entirely new alphabet.

We do not believe that one can invent a new alphabet, but we believe that one can learn how to use what we have —and this Decroux has done to a remarkable degree.

It is no exaggeration to say that the ideas of Etienne Decroux are some of the most vital in Europe today. Not only are his ideas important, but this is realized in France and abroad and several mime groups have sprung up, his former collaborators and pupils carrying his work far and wide. Marcel Marceau, Eliane Guyon, Benno Besson, Gianfranco de Bosio, Lecocq have spread his teachings to Berlin, Vienna, Padua, Rome, Israel, Lausanne, Salzburg — and Decroux himself has toured the Continent and middle East.

His coming to America next month is awaited by many who have heard of him and he will be welcomed by numerous figures in the dance and theatre such as Martha Graham, Leonide Massine, Eric Bentley and many others who know him and have seen his work abroad.

It is not our desire here to recount chronologically the entire career of Decroux before his first mime play in 1931 or after. This has been done very well by Alvin Epstein, in his article for "Chrysalis". Here we are interested in emphasizing certain aspects of Decroux's idea, in cataloguing the basic elements in mime — design, rhythm, intensity of movement — and in emphasizing that the development of articulation, the use of the body enables the mime to project the static, dramatic quality sought after by Decroux, rather than the flowing quality found in dance.

While some have compared Decroux to Chaplin to the former's disadvantage, it is because, familiar with Chaplin, they can reason out his greatness, whereas unfamiliar with Decroux, they must conjecture. Those familiar with Decroux recognize the dissimilarities and forego inept comparison.

Decroux's early career was bound up with Copeau, Jouvet, Baty and Dullin — and he was exposed to the idea

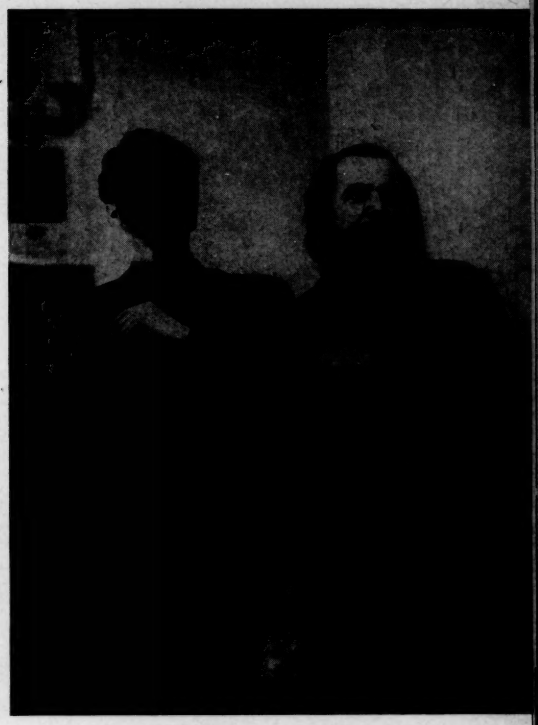


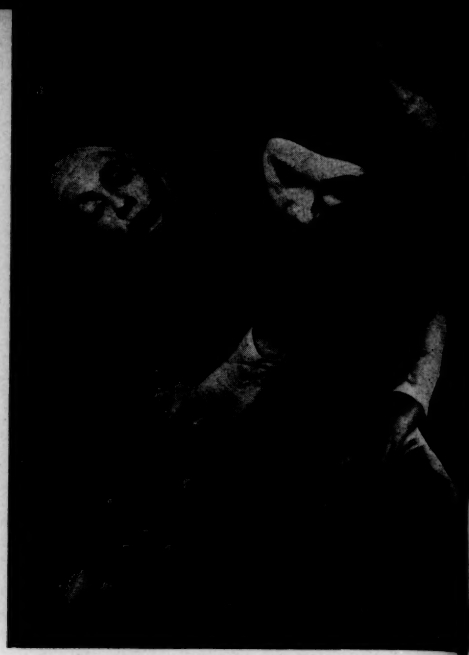
photo: Duncan Melvin

Pupil of Etienne Decroux is Jean Louis Barrault (masked) seen with designer Christian Berard.

photo: Etienne Bertrand Weill

On her visit to Paris in 1950, Martha Graham met and briefly watched the work of Decroux and his company. The group from l. to r. Pierre Very, Roger Marino, Maximilian Decroux (the son of Etienne), Maryse, Martha Graham, Etienne Decroux, and Alvin Epstein.

L'USINE A Decroux group piece, concerned with the beauty of manual labour, which in visual effect has all the startling beauty of a line drawing in reverse.



L'ESPRIT MALIN A witty little piece usually used as a curtain raiser, about a wit who bothers the local halfwit.

of making the actor a more completely trained exponent of artistic creation — a super marionette. Decroux still recognizes this ideal, but his way of achieving it is neither in drama nor in dance, but in mime. Let us not forget that Decroux has time and time again proven on the stage and in films (including those of Pierre and Jacques Prevert) his extraordinary ability to create a character — a faculty which speaks well for the dramatic training French artists receive.

Decroux's present company and its repertory are the products of a school of mime which he opened in order to have at his command a nucleus of performers. Decroux's mimes are essentially realistic — whereas dance is usually evocative — and often they are able to express where some dance fails to express. Note that the relation of mime is closer to drama than to dance. Hence, it should not surprise that members of Decroux's troupe today include several former actors, but no former dancers. As strongly as Decroux feels about his ideas he has not the time to write about them himself, for he is so busy with his troupe, with its latest work, LES PETITS SOLDATS, and with keeping in preparation other varied works.

The creation of these mimes takes place in time over months of work, in improvisation by the entire troupe, directed by Decroux, of course, and coordinated by him, after the theme he has chosen is fully expressed in mime. In the repertory are many works, both long and short, both solo and choral in quality, with every possible range of atmosphere. Facial expression has its important place in all of these creations and Decroux emphasizes that his action is "horizontal", whereas that of dance is "vertical". It is important, therefore, to bear in mind that these mimes are *not* dance as such. *Their* movements are *earthbound*, rather than aerial and flowing as in dance.

Decroux the person is a magnet, with his physical attributes, his masklike face, his strong masculine body, his modulated voice, his expressive eyes, the steel control one finds in his gracious manner, the determination to prove his way — if it should take an eternity. Decroux, today a human dynamo of fifty-three years, is providing mime with its true destiny in the theatre of today.

Mime has *always* existed in the theatre. Sometimes it has been independent, sometimes it has been linked to another of the theatre arts. But movement is something which they all have in common — plastic, lyric and dramatic. Mime has a relation to the other arts, *but* it also has its *own* life.

The comment has been made about not *creating* something new but *using* in a new way what has not been understood or combined previously.

Thus, Decroux's mime is not a restoration of Greek mime; it is not a revival after the Italian Commedia Dell Arte; it is not the film type of art which Charlie Chaplin brought to a peak of perfection, nor is it the mime of classic ballet or of modern dance.

Decroux's mime is a fusion of elements of all these arts. It is simply: *The Mime Theatre of Etienne Decroux.* Everyone who has seen Decroux will recognize elements of the foregoing mentioned forms in Decroux's form, but will realize that Decroux has something new to offer, in his combination of theatrical technics, in his occasional use of words to set a rhythm, or to break it, in his use of decor, lighting, masks and makeup, in his use of various dance disciplines (soft shoe, modern, ballet, etc.)

This catalogue of what Decroux *is* and what he *is not*

is not indicative that he is a moocher of ideas. It is intended only to show the *stuff* of which Decroux's art is evolved. A thorough understanding of the basic elements in his work will make it possible to grasp what he is really after — in the way any great artist is after the spiritual growth of the world.

It is when one (seeing him) says "He's cracked", or "He hasn't anything to say", or "He has no technique", that one admits a personal lack of understanding of vocabulary.

We use mime every day, as we use dance every day, but they are not part and parcel of the same motor impulses of activity. For, when two arts are active together, *one* must retreat that the *other* may advance. They cannot actually exist together. It would be, as Decroux himself has expressed it, a marriage of likes, a homosexual arrangement, rather than a real opposition or marriage, which is the source of life. In a sense, the actor should refrain from too great motion when speaking rich lines — and conversely, increased movement is indicated if the actor is speaking words of lesser importance. And to carry this to its logical extreme, in actual dance, *any* words are excessive.

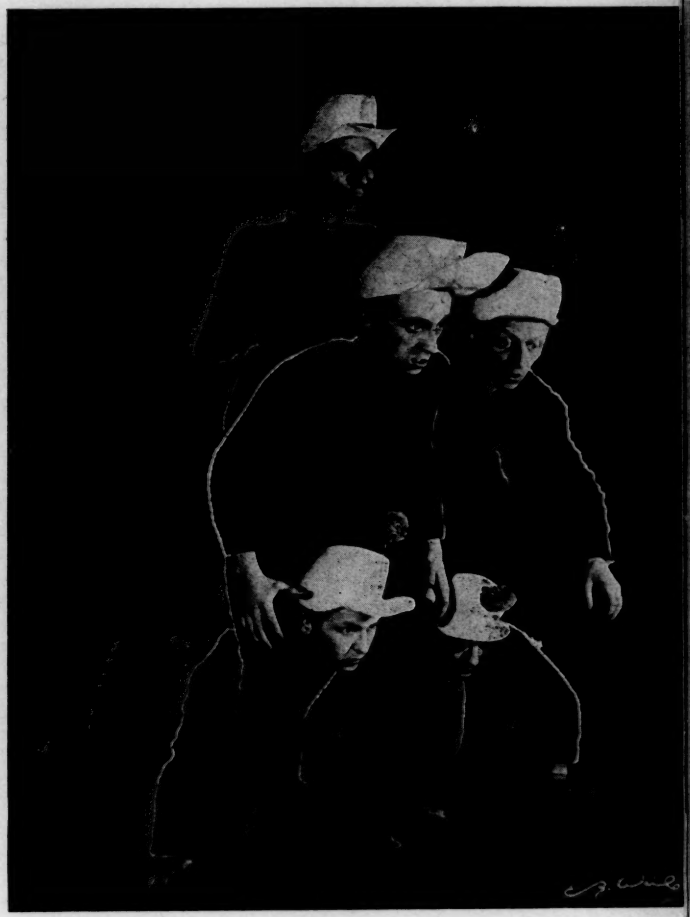
This is the theory of Decroux. Of course, it must not be carried to the extreme of believing that Shakespeare has *not* written great plays just because Shakespeare is readable. Decroux has said that mime should not shelter itself behind great writers of dramatic literature and this much is perfectly reasonable. Mime has its own life to live and a very honorable one.

Mime is concrete. It *is* life, whereas dance is a reflection of life based on excess of energy — at least, Decroux sees it so. To Decroux this distinction is most important. He is practically a completely self-taught man and has learned things individuals in or out of the theatre never in a life-

(*continued on page* 34)

all photos: etienne bertrand weill

LES PETITS SOLDATS **A group work mimed to a Stravinsky score, with Decroux pere et fils on the left, and the group with Decroux at right.**



the Premiere — a play by Doug Hudelson

part 1
BACKSTAGE

(The dancer's dressing room.)

"Do you want that purple costume pressed, Miss? 'Cause if you want it pressed, you better say so now."

"Go away."

"I'm goin' home as soon as the performance starts. Ain't no good askin' me after the curtain goes up, 'cause I won't be here. I ain't goin' to hang around no performances."

"Shut that door of this dressing room with yourself on the other side!"

There. She's gone. I wish I could go, too. I wish I could walk right out of this stupid theatre and just let that stupid audience stare at an empty stage. They wouldn't know the difference anyway. Wish I could go to a Tarzan picture and eat chocolate covered cherries. But no, I've got to dance. Now there you have a stupid idea. What ever possessed me — God! Where is that blue liner?

"Half hour, Miss! You've got just a half hour."

"Oh, go away! Stop beating on that door."

Half hour 'til what? I know. 'Til this dreadful premiere. How did I ever get myself into this fix, this gehenna of a fix? Stop that pounding! I know it's half hour. As long as I got myself into this mess, why can't they leave me alone to wallow in it?

"Guess what, lovey!"

Oh, NO. It's Mother.

"Just guess what!"

"I couldn't possibly. Have you seen my blue liner?"

"Almost every seat is taken. There's *almost* somebody for every seat?"

Why does she look so pale? I wonder if she's upset. They've got a nerve putting her in this dressing room. Certainly isn't cheery. Bows would help. Maybe she'd like some company. Now, if she wants company why doesn't she take all those dirty old clothes off that only chair and let somebody sit. I just have to sit.

"Mother! My costumes. You're crushing them."

"Oh! These are *costumes?* So they are. Well, why don't you hang them up?"

"*Where?*"

"This is certainly a depressing place, dear. They *say* it's the star dressing room. Why there isn't even a commode or a chaise or a you know what. Guess what? I met the loveliest man out on the sidewalk just now. He was selling tickets, too."

"Oh?"

"If you ask *me,* he's got a head on his shoulders. He's getting twice what they get at the box office. *His* tickets were for GUYS AND DOLLS."

"Oh."

"Now why don't *you* hire a little man like that? You're always complaining the box office doesn't bring in enough at your concerts."

(*continued on page* 38)

illustrations by Doug Anderson

part 2
OUT FRONT

(It is the lobby of a theatre. The character speaking to herself and to friends is also a Dancer.)

"Sold out, my eye! I'll bet only the relatives bought tickets, *if* they bought them. And how many relatives can she have? Hello, George! Yes, it's going to be a Lovely Concert, *I* think. She's SUCH a fine dancer, this Hammond. She's so — so LOVELY. I always look forward to her concerts. I wouldn't miss them for — ANYTHING. Well, now isn't that nice of you to say that! Did you come all the way up there just to see *my* little old concert? Well now, you SWEET thing! 'Though I must say I was a trifle disappointed with the audience. They kept rattling so. Yes, I always think it helps when you have a full house. It was the publicity, I think. There's never enough. Like I told the manager, you can't expect people to buy tickets if you don't tell them about it. My, this lobby *is* crowded, isn't it? I just hope everybody goes inside, don't you? You know, some of my friends—well, I wouldn't call them *friends*, exactly—come to these things just to be seen in the lobby. Then they go home when the performance starts. Then there's another group who yap all through the performance. They don't even LOOK at the stage. Well, of course. Sometimes I don't BLAME them. Now I don't mean Hammond. She's such a — LOVELY dancer. It's so interesting when she starts fooling around with the psyche and all. Yes, George, you're *so* right. Except I don't feel that way at all. I think we should go *all out* for PURE dance. Let's leave this psyche business to the head-shrinkers. Of course, George, see you at intermission."

Now, there's one of the not-all-theres, if I ever saw one. He doesn't have the slightest idea in his head what's going on. Why does he come to these things, anyhow? Aficionado, hah! He's so blind they won't put him in a box because they're afraid he'll fall out. They say he's got money. Well, what can't you get away with if you've got money! I wonder. Is he? Could he? Maybe he's the one financed this Hammond concert. Well, someone's got to do it, that's sure. You can't do it by yourself unless you want to dance in OKLAHOMA for the rest of your life, in all the fourteen touring companies. No, the only answer is a patron. But they're dying off pretty fast these days. Or the Bureau of Internal Revenue gets them first. There must be an easier way of making a living. Well, I could always make pottery, maybe sing a little, too. Certainly I could sing. Maybe in one of those clubs on the East Side, one of those intimate clubs where it's so intimate, nobody gives a damn. I could sit on the floor and whisper songs and if I forgot the words, nobody would care, anyway.

"OUCH! Look chum, I came here to see a concert, not to — why! WHY, *HELLO*, PIERSON! What a surprise! Of course I knew you'd be here someplace, but I never dreamed I'd get to talk to somebody *important* like you.

(*continued on page* 39)

L'Oie (or Albrecht) traveling in the simple disguise of an Opera ballet dancer, comes upon Grise-Aile and her mother.

Grise-Aile and L'Oie in a pas d'amour.

The mother of Grise-Aile (or Giselle) read her a lecture on the fate of girls who love to dance too much.

Hi, hi, la, rions' simple rustic mind suspects L'Oie of being not a simple Opera Ballet dancer, but a villainous noble in disguise. He proceeds to look for clues in the hut of L'Oie.

(The premiere danseuse of 1842 was not the only one in the ballet capable of a high extension, as this premier is only too eager to prove.)

by Ann Barzel

Grise-Aile

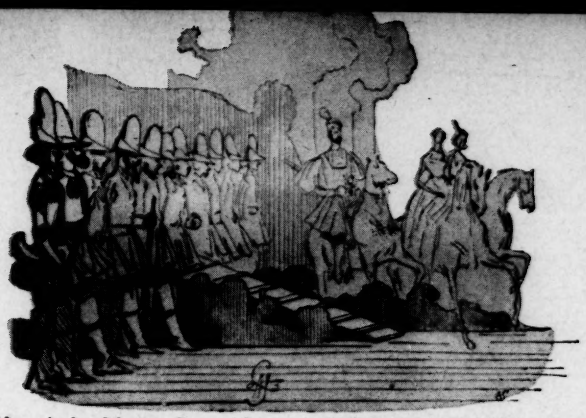
or

Pun in the Ballet of 184

Enter Myrtha, Queen of the Wilis, on a scooter. Very suitable for barre work, too.

Wilis in various sizes from 10 to 20, try to whirl villagers into deadly embraces, but are foiled by intervention of village priest.

Grise-Aile sallies forth from her tomb, by aid of best elevator service of 1842.



Nobles of the Silesian Court (Countess Bathilde in the middle) enter the humble village, mounted on Franconian horses (live horses, of course; this was 1842).

Hi, hi, la, rions (or Hilarion) is furious with the interference of L'Oie, who comes between him and his Grise-Aile.

• *In 1842, La Revue Philipon, a Parisian periodical, published a parody of the libretto of GISELLE. Both the text and its devastating illustrations are by one Lorentz. The kidding the ballet takes does not mean it was ridiculous even then, but that it was pretty important and widely known if the general reader of 1842 was expected to see humour in the hero fainting in an exaggerated turned-out position, or to know what was being satirized when a familiar mimed scene was torn to shreds. How far that is from the man-in-the-street of today you will know if you've heard Clifton Fadiman, George Kaufman and others in the High IQ set make their inept balletic sallies on TV.*

Lorentz called his parody libretto "Grise-Aile" — and he depends on elaborate puns for a great deal of his humour. The heroine of the ballet is played by Carlotta Grise-aile (grey wing) who wears "yellow wings". The hero is "L'Oie" (goose). The villain is called "Hi-hi-là-rion" (let us laugh) in the first act and "Hi-hi-là-pleurons" (let us cry) in the second. The libretto is by Monsieur "Singe Orge", which translated means Monkey-Barley. But don't translate. Just say it fast and nasally, and voilà! You have M. St. George, the original librettist.

(continued on page 37)

With L'Oie exposed as an adulterous traitor, Grise-Aile at the end of Act I expires from the shock and madness in well turned out second position.

comes after nightfall to grave of Grise- is not too surprised to find her waiting im.

Grise-Aile disappears into her grave at break of day, leaving L'Oie suspended in second position.

Curtains for L'Oie, as the Countess Bathilde, still mounted on horse, arrives to see her fiance expire, in exquisite turned out first position.

photos by courtesy of New Zealand Government Office Of Publicity

Maori war dance, the Haka, on the "marae" or common in front of the principal tribal meeting house.

dances

Man's pukhana (or grimace) expressing defiance or loathing, in the course of a Peru Peru war dance.

Native Maori in tribal costume. These people derive ethnically from the Polynesian peoples who left the middle Pacific in the 14th century in a canoe fleet to sail 3200 miles to New Zealand to found the presently known Maori civilization.

from the SOUTH PACIFIC

by Beth Dean

POUNDING feet, arms beating rhythmically on ochre-streaked thighs, throats emitting thundrous cries — a group of men leap with grotesque regularity high in the air, then crouch on the ground and pound it in agitated ferocity — they stand erect for one last thrusting yell before exhaling breath as a dying gale does after a storm. There is a heavy silence, then the leader paces in front of the group — slowly a low, pulsing chant throbs up, heavier, louder, until with renewed pounding of feet, the man-made earthquake begins anew. Excitement seizes the whole audience. Suddenly a number of men in the audience, unable to restrain themselves, rush forward and join the intense group of dancers. As a dam contains the tremendous force of the pent-up waters behind it, the angular patterns of this Haka (war-dance) contain the pent-up emotional force of both dancers and audience.

This is Maori dance.

Gently swaying girls — the clicking of piu pius — bare feet imperceptibly shuffling, bright, taniko-clad torsos held in assured dignity, graceful arms aflow in endless patterns, forming a delicate frame for the supple wrists as they create intricate rhythms with the whirling, bobbing poi balls. The women's voices come in lulling harmonies as they dip from side to side. They weave in alternate rows in measured tempo. A calm sense of drugged enjoyment is induced by the insistent tapping of the poi balls covered by dry raupo leaves. The absolute unity in every movement, the concentration each dancer shows in watching her poi rise and fall, circle forward and back, is sheer hypnotic beauty.

This, too, is Maori dance.

In the performance of the women there is a delicacy of manner which is in total contrast to the drive manifested in the men's dances. In theirs is the essence of masculinity in nature, was begotten by war, whereas the women's dance is the flowering of the earth, the subjective, the knowledge

continued on page 41

Another Maori war dance, the Peru Peru, men and women participating.

chapter 4 in the series
American Pioneers
in
Educational Creative Dance

The BIRD LARSON School of Natural Rhythmic Expression

by Mildred Spiesman, M. A., Ed. D.

By the early years of the 1920's, Ruth St. Denis and Ted Shawn were no longer the sole guardians of expressive dance in America. They no longer had the entire responsibility of sheltering the dance and "keeping it alive" in the land of its birth. The Bird Larson School of Natural Rhythmic Expression which opened in New York City in 1922 relieved the Denishawns of their burden and helped to further the cause of rhythmic movement as a tool of American education. It is to be recognized that in a general sense the educational influence of the Larson School was local. It did not have branch schools such as were organized by the Denishawns and by Denishawn students. It did not have educators as students who carried a system of movement back to their classrooms. Yet, even though the concepts and beliefs of Bird Larson did not spread to the many schools throughout the country, they definitely aided dance in becoming a part of American education. Serving as the link between the "old" ideas and the methods of Parker, Duncan, and the Denishawns and the "new" procedures of Hill and other dance educators, Larson's concepts developed the first principles for educational dance that were founded on scientific facts.

Bird Larson's dance training

Bird Larson did not find her work as a dance educator until a few years before her death. Having prepared for a teaching career, she taught both Latin and music before coming to Teachers College, Columbia University, to study for her college degree. During the time she was a student at the College, her interests centered on corrective physical education, and in 1913, on receiving her degree as well as a diploma[1], she pursued the study of corrective physical education further. After undertaking a year of intensive training at the Clinic of the New York 59th Street Orthopedic Hospital, she accepted a position as a member of the physical education staff at Barnard College. Here she was assigned to teach other phases of physical education in addition to corrective and therapeutic work.

It was not long after entering the teaching profession that Larson became interested in the dance. Due to her close professional and personal association with Gertrude Colby, it is only natural that the dance program which she first organized for Barnard College was patterned closely after the dance activities of the teachers college across the street. She first called her form of dance, Natural Dance, but soon changed the name to Natural, Rhythmic Expression in order to help better define, in part, the far more important but undefinable term "The Dance." Actually a name for her form of dance was of very little concern to this educator. Her main interest was centered in assisting her students to gain better control of their bodies in order that they could more adequately translate into physical form a state of mind or emotion.

Within a very short time after starting her dance work, Larson recognized the existing need for dance technique structured on the laws of anatomy, kinesiology, and physics. From her years of training in the field of corrective physical education, she recognized the harm which could be done to the human body through the use of movements which were anatomically unsound. Too, she believed that the student had to know what he was doing before the movements which he used for dance became meaningful. Thus it was on these two basic concepts that she designed the first scientifically constructed techniques for dance.

Without precedent to guide her work, Larson eventually developed a technical system of movement which had its origin in the torso of the body. At first, her experiments were not successful and the results of them showed in the confusing and misleading movements which her students produced. But as she took her students through the inevitable stage of balloon dances, scarf dances, English ballads, and Greek mythology, she began to gain a deeper understanding of scientifically designed movement. In the last programs presented by her student dance club at Barnard College, there was definite indication of the critical understanding which she had slowly developed concerning dance technique. Reporting on the concert given in 1921, *The Barnard Bulletin* voiced the goal toward which Larson had worked. Speaking of the dances and the concert in general, the *Bulletin* reporter wrote, "(it) . . . gave us purpose in every movement—as well as grace."[2] In a few years, Larson was to restate this goal of her dance art. Writing the announcement of her school of dance, she proclaimed that movement for dance purposes could not be merely beautiful but also had to be so suitable in its *quality* that it would convey to the audience exactly what the performer *felt.*

(*continued on page* 35)

DANCE IN THE SUN

". . . there are moments when the sight of a sun-blue sky makes you want to jump right out of your skin. . ."

In quest of a dance

a choreographer's two personal experiences related

by Daniel Nagrin

CREATING a dance is not much different from entering a trackless jungle. There are neither highroads nor neat arrows to point the way. To make matters worse, experience is a trap, because each new dance is a new jungle. Rules, principles and theories can be just so much excess baggage.

Strange Hero was an accident. I was planning to do a blues dance and went into the studio with a batch of records. I spent a good afternoon improvising to each one but made no decisions. Out of sheer technical curiosity, I went back to one recording, Stan Kenton's "Monotony". There was a weird relationship between the basic beat and the rhythm of the melody. The opening bars of the theme were a fraction behind the downbeat. I wanted to see if this was consistent throughout the piece and began walking carefully on the beat as I listened to the beat of the theme.

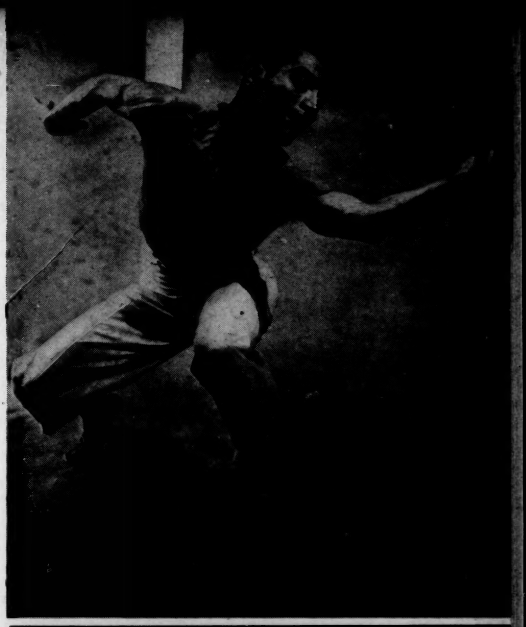
Suddenly an irrelevant feeling emerged. The concentrated listening, the careful, slow walk, arms held at the sides, assumed a familiar ominous character. It was like trying to remember a name and only late that night did it come to me. Humphrey Bogart and his tribe! He and his tough guys marching tirelessly across the screen, grim, tight-lipped and dangerous but with a heart of gold. This hero of violence that infests so many films, comic strips and novels had long disgusted me. It would be a pleasure to poke fun at the 20th century's contribution to mythology, the Gangster.

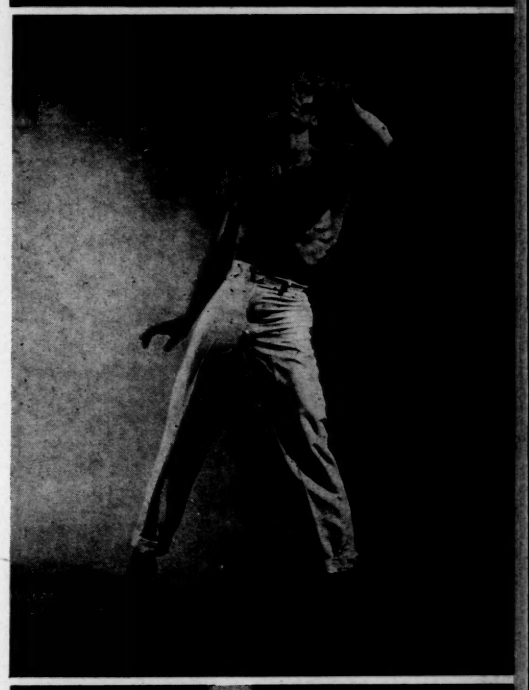
Constructing *this* dance was a cinch. I had the music. The nearest movie house was my source material. The form of the dance was shaped by the simple, monotonous plot: enter the tough guy, armed to the teeth, cigarette drooping from arrogant lower lip. He calmly greets his enemies, smashes one, struts a bit, then the chase, the killing and being killed and killing and being killed and so on, ad nauseum.

I have yet to do that blues.

Dance in the Sun was as difficult to create as *Strange Hero* was easy. The idea had been with me for a long time: *There are moments when the sight of a sun-blue sky makes one want to "jump out of his skin"*. Mistake number one was to complicate this idea. I added the thought that *with such a flush of energy and sense of power, we are often inspired to dedicate ourselves to great ambitions.*

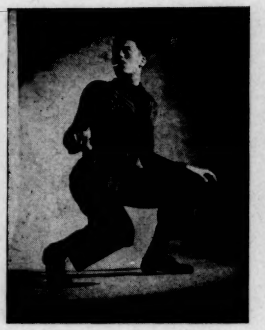
Not only is this second idea too vague and intrinsically unsuited to dance, but introducing it was committing the cardinal error of forcing two major conceptions into one dance. The consequence was an exhausting nine minute catastrophe. *Dance in the Sun* was saved by the most ruthless cutting of every element of the second idea. After the cutting, not only did its meaning finally emerge but its formal structure achieved greater clarity and logic.





photographs by peter basch

photographs by peter basch



In the search for music, I pulled every boner in the book. First, I looked for a completed score, but having too precise an idea of just what was needed, I could find nothing that would fit. After a year's hunting, I decided to create the dance and then get a composer. This was boner number two, for the dance was full of rhythm changes and Ralph Gilbert, the composer, was faced at each point with the problem of following or ignoring my rhythm. Further, we found that since the dance had been composed without music, many phrases, to be successful, had to be danced in silence.

If I may, at this point I would like to contradict myself. I now had a whole set of preconceptions about music. 1) Presenting a finished dance to a composer is simply offering him an artistic straight-jacket. A skilled musician with dance experience, like Ralph Gilbert, can solve the problem, but only at the cost of much labor and inhibition; 2) I will search for already composed music *only* if the idea of the dance is general; 3) On the other hand, I will seek a composer, show him the quality, tempos and length of the dance and then allow him to complete the score before I actually choreograph the dance.

Concerning the actual methods used in creating the movements in *Strange Hero* and *Dance in the Sun*, I have said little or nothing, because intrinsically that question is a philosophic one rather than a technical one.

The web of a spider is made of a thread poured out of its body. A dance too is a thread of movements poured out of the body. Therefore, because it is so personal, the crucial question is not *how* you create a dance, but *why* you create a dance. Technique flows from philosophy. Content determines form.

If your aim in life is to show how pretty and brilliant you are, that will determine *how* you create your dances. If rummaging about in the basement of your subconscious is your motivation to dance or if making pure geometric designs in space is close to your heart, or if a pitying contempt for man is your choreographic ideal, then each of these will shape your creative methods.

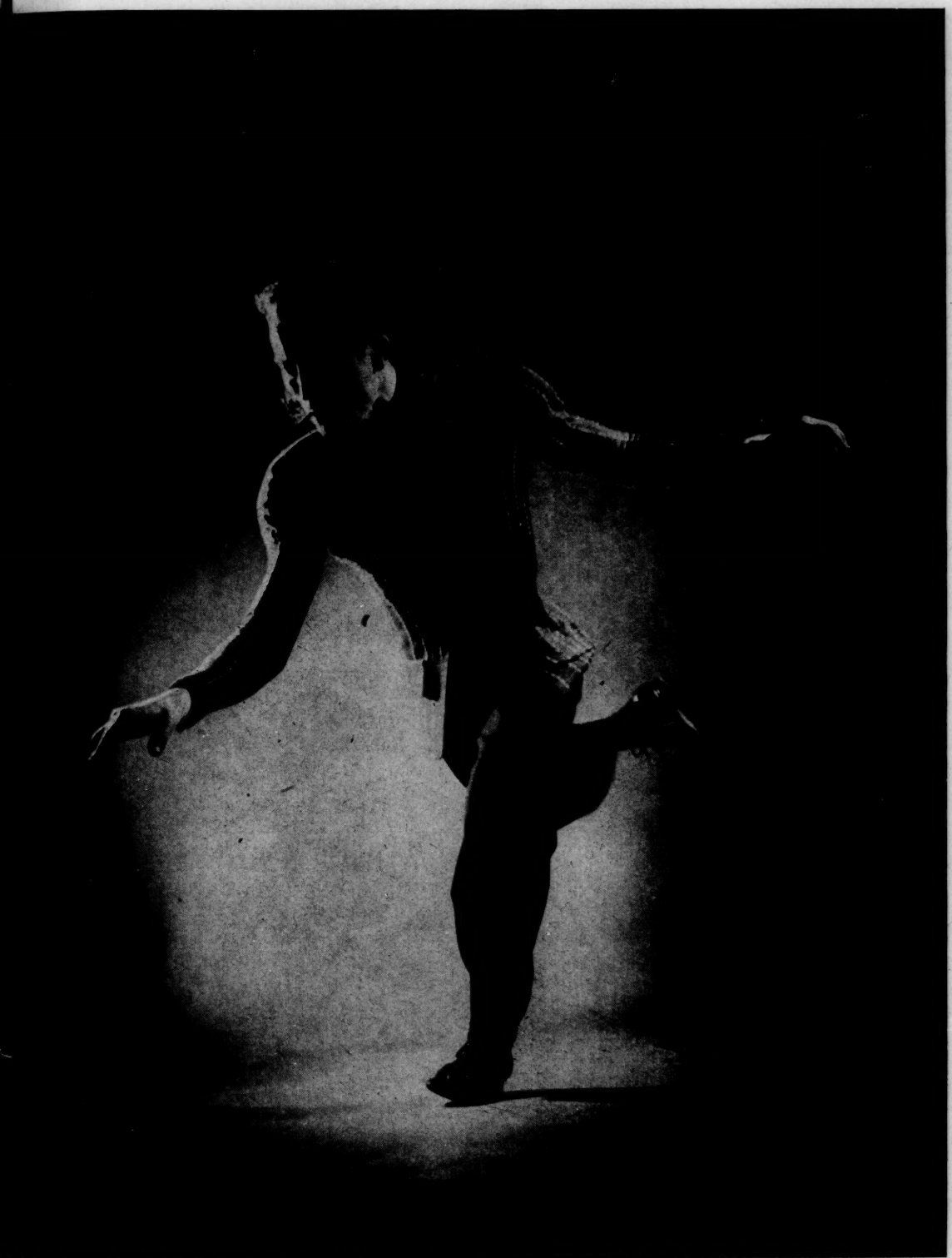
Each purpose has, on occasion, been the springboard of exquisite and powerful dance creations. I believe one necessary element of their success lay in the artist's *conscious* knowledge of *why* he dances.

For myself, I take Walt Whitman for my text and my star:

"One's-self I sing, a simple separate person
Yet utter the word Democratic, the word en-masse
Of physiology from top to toe I sing
Not physiognomy nor brain alone is worthy for the Muse
I say the form complete is worthier far
The Female equally with the Male I sing.
Of Life immense in passion, pulse and power,
Cheerful, for freest action form'd under the laws divine,
The Modern Man I sing."

STRANGE HERO

". . . the form of this dance was shaped by the simple, monotonous plot: enter the tough guy, armed to the teeth, cigarette drooping from arrogant lower lip. He calmly greets his enemies, smashes one, struts a bit, then the chase, the killing and being killed, the killing and being killed and so on, ad nauseum. . ."



Rehearsal T

by

Selva

are made of thes fine fa

TURTLE-NECK LEOTARD

SHORT SLEEVE LEOTARD

SUNBACK LEOTARD

GRECIAN LEOTARD

MODISTE

gs

LONG SLEEVE LEOTARD

GRECIAN TUNIC

2 PIECE LEOTARD

CAP SLEEVE LEOTARD

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THEATRICAL FOOTWEAR

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relevés à la seconde

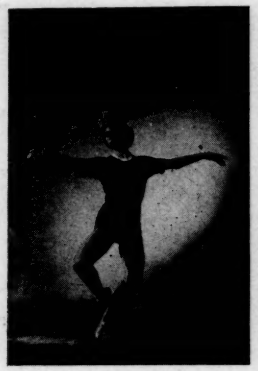
chapter VII of the series Elements of Full Point Ballet Technique

by Eileen O'Connor

The model in these illustrations is Miss Margaret Banks

EX. XXXIII-A Relevé à la seconde.

EX. XXXIII-B Demi-plié between relevés.



photographs by walter e. owen

EX. XXXIV Passé position, demi-plié (between relevés).

EX. XXXVI Relevé in attitude (for combination with seconde).

• The practise you have done this past month on the *Attitude* and *Arabesque Releves* should have prepared you for the exercises to follow. Of all the extension positions in ballet, none is more difficult, none more rare than a beautifully executed extension *a la seconde*. This, more than any other, requires a perfect turn-out at the hips, and it is only through long hours of adagio done at the barre and among students of serious application, that we ever find a strong *seconde*. Don't try to develop the extension after you have your shoes on and are ready to practise a few *releves* — go back to the barre, go back to your "*Flexing For Ballet*" exercises and work harder on those *grands battements* if you would develop your side extensions.

Exercise XXXIII
Relevés à la Seconde from 5th Position

Stand in the L upper corner of the studio, turned diagonally so that your R shoulder is toward the lower R corner of the room, feet in 5th pos., arms in 3rd (L arm over head, R arm to side, toward the lower R corner of room), head turned to face the lower R corner.

Relevé on L *pointe*, at the same time sweeping R leg straight to side, making sure the knee is straight. As you do this *relevé*, there should be a slight hop to the R, so that, during a series, you travel toward the R corner. Bring both feet down to 5th pos. simultaneously in *demi-plié*.

Repeat at least 8 times in succession. Repeat on opposite side. Gradually increase series to 16 times. Tempo may be 2/4 at the beginning, counting 1 for the *relevé*, and 2 for the *demi-plié*. Later, when you develop more balance to hold your position on *pointe*, this exercise is better with a 3/4 rhythm, counting 1 for the *relevé*, 2 to hold your position and on the count of 3 come down to the *demi-plié*. This makes for rhythmic smoothness.

Exercise XXXIV
Relevés à la Seconde from Passé Position

This exercise is executed exactly as in XXXIII except that you will start from a 5th pos. and after the first *relevé* you drop only to *demi-plié* of the L (supporting) leg. The R leg bends from the 2nd pos. to *passé*, with the R toe just pointing to touch the L knee.

Keep the thigh high and well turned out in order to achieve the best results and extend your *seconde* pos. each time just from the knee. When you drop to the *demi-plié* be sure that your L foot is kept well turned out also. There is a great tendency here to let the L foot turn almost straight forward on the floor, with the result that the whole step is ruined and no longer resembles a *seconde* at all.

One more hint; the deeper your *demi-plié* and the firmer your heel comes down on the floor, the stronger will be your next relevé. In other words, don't worry about "getting up". Just worry about "coming down".

Exercise XXXV
Relevés à la Seconde in Succession

This exercise is in the same form as the preceding, but once the leg is extended to *seconde*, it remains there with a controlled extension and you perform the 8 or 16 *relevés* in succession before lowering the leg.

Naturally, this is a good deal more difficult than the foregoing and it will be too much for you to tackle right now. Work on the easier forms for a long time before you undertake *relevés* in succession and when you do start practising them, aim only for a *low* side extension at the start.

Exercise XXXVI
Combination of Relevés à la Seconde and Attitude Relevé

Stand in center of studio, facing directly front. This time we shall use a 2/4 or 4/4 tempo, to make the accent sharper. Hold arms in 3rd pos., L arm over head, feet in R 5th.

Relevé à la seconde, demi-plié in *passé* 3 times. *Relevé* in *attitude* position, taking the leg from *passé* well back and high for the *attitude* and raising the R arm overhead as the L arm drops out to the side.

Remember, each time you change the arms to bring them from a circular movement forward of the body and up, opening them out to the side and not swinging them down-and-out.

To be continued

the three Rs and dance

photos by len rosenberg

Edward Villella and Electa Arenal in a Pas de Deux choreographed by instructor Robert Joffrey.

The famous dance of the little swans from Swan Lake was performed by Caroly Villella, Carol Frishman, Toni Geraldi and Jean Fishman. The course in Dance Styles, directed by Lillian Moore, gives the students an opportunity to become acquainted with classics of ballet repertory.

Henry Brunjes was at first interested only in tap. He is now working at both ballet and modern dance.

Laura Masoff, Yvonne Brenner, Felicia Wolk, Sondra Weiss, Iris Gottlieb and Ann Balbus in a composition of instructor Nennette Charisse.

Sondra Lansky, Nina Greenbaum, Harriette Wallman and others in a modern dance study choreographed by Natanya Neuman.

• Students wearing leotards are seldom seen in the corridors of high schools, but at the High School of Performing Arts in New York City they are an every-day sight. This is the one public institution of learning in the country that gives a regular high school education and, at the same time, a well-rounded and excellent training in the dance. The students in leotards are simply going from one class to another, and nobody stops to notice the unusual attire.

Four years ago this fall the High School of Performing Arts had its first semester under the watchful eye of principal Dr. Franklin J. Keller, specialist in vocational training. A group of distinguished dance educators originally instigated and continue to sponsor the experiment.

Each year hundreds of boys and girls present school records, and, if passed are auditioned. About seventy-five are accepted. Besides the high standards demanded in academic work, studies include classes in both ballet and modern dance for everyone, courses in acting, dance notation, rhythmic analysis, dance history, repertory and composition. Many of the pupils have professional jobs in the summer; a number have received scholarships for further professional study, and all look forward to contributing in some way to the world of dance through the opportunity given to them by the city of New York.

The pictures on this page were taken at a recent school performance of the High School of Performing Arts.

young dancer section

Ballet Matinee

an appreciation in story form by Juliana Gallagher, age 14

In spite of her youth, Juliana Gallagher, ballet student at the Fokine School in New York City, is a veteran ballet-goer. Her enthusiasm for dance has also led her to do numerous articles and compositions on the subject. BALLET MATINEE, a story of teen-agers, was written by this teen-ager especially for the YOUNG DANCER.

• "What time is it, Ronnie?" Gail asked.

"It's only two-five. We have plenty of time."

"Well, let's go, we have lots of stairs to climb."

This Saturday was quite a big day for Gail Walters and me; not quite so special for Ronnie Burke. Gail and I are both potential Pavlovas. Ronnie, though she loves dancing, doesn't aspire to a stage career. She wants to be a nurse.

"Golly!" gasped Ronnie, "How many flights are there to climb?"

"Plenty more where these came from. City Center is a big place, and these are dollar-fifty seats."

At last we reached the top. The usher showed us our seats, high up but in the center, and gave us programs.

"I don't know which ballet is first," said Ronnie. "Let's see—Oh, it's Symphonie Concertante with Tanaquil LeClercq and Maria Tallchief, and—."

"That Symphonie Concertante is just wonderful, and Maria Tallchief is magnificent in it." Gail was real moony.

"Hold it. Diana Adams is no slouch either. I think she's wonderful," I said.

"You LIKE her in that?" Gail cried. "I think she's awful in Symphonie Concertante. She's okay in something like Illuminations, but I don't think she has the necessary brilliance for Symphonie Concertante."

"That's just the point," I argued. "In Symphonie Concertante LeClercq is the one who is brilliant, and the other girl should be a contrast. Diana Adams is serene and elegant. She's a perfect foil for LeClercq. Tallchief is, as you say, brilliant, but in this ballet she's too much like LeClercq. Don't get me wrong, though, I'm not knocking Tallchief. I don't think anybody can dance Firebird or the Sylvia Pas de Deux as she does, but I don't care for her so much in this."

"M-m-m," said Gail," I see what you mean, but I still like Tallchief better."

"Save the debate 'til later, the lights are going down," whispered Ronnie.

The theatre was dark except for the footlights. The giant curtain opened, and for a second I held my breath. The corps de ballet poised on the stage in a beautiful tableau, a vision of elegance in white and gold. The conductor raised his baton and the ballet began.

Symphonie Concertante is danced to Mozart's Sinfonie Concertante in E flat major, a composition written for viola, violin and orchestra. In the ballet, one ballerina takes the melody of the solo violin and the other follows the music of the viola. The corps de ballet is the orchestra. In this case it was the tall, mercurial LeClercq who danced to the violin part, and Tallchief, glittering and striking, danced to the viola.

There are three sections. In the first, the two girls display their brilliance against the flowing movements of the corps de ballet. With their effortless pirouettes and high arabesques, they frequently look like exquisite butterflies lifted by a breeze. In the second section, they join with a male partner in a beautiful and sustained adagio in which he supports them simultaneously in a series of intricate yet seemingly simple patterns. It is poetic in mood. LeClercq appears to be a statue suddenly given life. She moves majestically, and yet with an innocent joy. Tallchief's glitter has softened to a radiant glow. In the third movement the two ballerinas, the single man, and the corps de ballet merge in a stunning finale, brilliant with soaring leaps and lightning turns. It's as if this lovely ballet makes one actually see Mozart's music, but at the same time what one sees is so wonderful that it could be independent of any musical accompaniment.

There were flowers for the ballerinas and six curtain calls.

"Oh," breathed Gail, "wasn't it a dream?"

"It's one of my favorites," I said. "Hope it's the first one I ever have a big part in. Oh, look, there's a man selling souvenir programs, I'm going to get one."

'Me too, but I'm very low,' said Gail.

"How much are they?" asked Ronnie.

"A dollar, and I have only eighty-five cents, not counting carfare."

I loaned Gail the fifteen cents, Ronnie brought us the programs and we all promptly began poring over them.

"Isn't this a lovely picture of Diana Adams?" I said, "I like her so much.'

"I'm not at that page yet," Gail answered, "but look at Melissa Hayden doing a grand jeté! She looks as if she were about fifty feet in the air." Gail sighed. "Oh, to dance like that."

"Don't worry," I said, "someday we will, maybe."

"I guess you will," said Ronnie. "Lord knows you both love it enough and you sure work at it like mad. I don't see how you can stand the pace."

"For Pete's sake, there's nothing to stand. We think it's the easiest thing in the world, at least the most fun." Gail was a little annoyed with Ronnie for not understanding

Maria Tallchief and Tanaquil LeClercq in Symphonie Concertante, the Balanchine ballet to the music of the Mozart Symphonie Concertante for Violin and Viola. This ballet will be one of those presented by the New York City Ballet on its national tour this winter.

this without being told.

Fortunately, the lights were going down again. We were about to see The Duel.

The Duel is laid in the times of the Crusades. It tells the story of the first meeting of the Christian warrior, Tancred, and the pagan girl, Clorinda, and of their last meeting in which Tancred kills Clorinda in a duel in which she is disguised. Melissa Hayden was stunning as Clorinda, dressed in black tights, with gold helmet and armor. Her relevés, arabesques and fast developpés were like knife-thrusts, infused with passion and anguish. Francisco Moncion, as Tancred, moved like a panther. He had dignity as well as fire, and his leaps and beats were exciting. In the part where he discovers that he has mortally wounded his beloved Clorinda I was very near crying. The dancing was so dramatic and so thrilling that when the lights came up I had to think for a moment to remember where I was.

"What a ballet!" said Gail. "What a ballet!"

"It was gorgeously magnificent." And from Ronnie, who was usually pretty conservative in her praise, this was a compliment.

"Wow," I said, "Weren't Hayden's pirouettes terrific?"

"I don't see how you can do it without getting dizzy," said Ronnie.

"It's all in focusing your eyes on a certain spot in front of you for a split second before you turn and then whipping your head around and looking at that same spot. You do that on each turn. It's hard, but you get it after a while."

"And, girl, you got it," I said. "You do four pirouettes, and I can hardly do three."

"But you're better at beats than I am," insisted Gail—"entrechats-six easily, and I have to work like heck to do an entrechat-quatre."

"Bourrée Fantasque was next. It's a gay, happy work, with very French-sounding music, but with a touch of Spanish feeling in the short black tutus and coquettish little black fans. The girls flirted and flitted about, accompanied by the boys who looked like little black bugs in tight fitting costumes. The two leading dancers, Tanaquil LeClercq and Jerry Robbins, tossed off the difficult choreography with tongue-in-cheek hilarity. This was a very different LeClercq from the aloof, majestic ballerina of the first ballet. Here she cavorted like a young colt freed from the reins. The second movement was the adagio, and the Spanish accent again appeared, but in more romantic fashion. The noble movements of the principals, Nora Kaye and Nicholas Magallanes, the long dark tutus of the girls and the serene measures of the music, all combined in a gentle melancholy. The third movement was an allegro; masses of colorful gay young people bounded to and fro across the stage in magnificent design, led by the vivacious Janet Reed and the lithe Herbert Bliss. The ballet came to a close in a kaleidoscope of color, motion, and sound.

There were at least seven curtain calls, and the ovation was tremendous.

Going down the stairs, Gail asked if we were going for autographs.

"I can't," Ronnie said. "I have to be home by six-thirty."

"My mother expects me, too," I said, "besides, I already have quite a few autographs."

"All right, but next time we go, or else."

We walked to the corner of 55th St. and Broadway. Each of us was going a different way.

"See you at class Monday. Will you be there?" asked Gail.

"I sure will. You coming to watch, Ronnie?"

"I guess so, if I can."

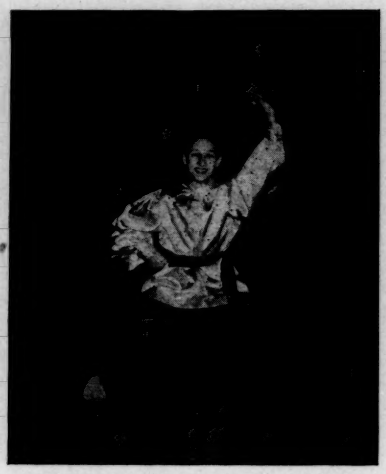
"So long," I called as Ronnie started to cross the street. Gail turned and went in the other direction.

The light turned green, and I crossed. I was dreaming of the ballet, and I'm sure Gail was doing the same at that moment, too.

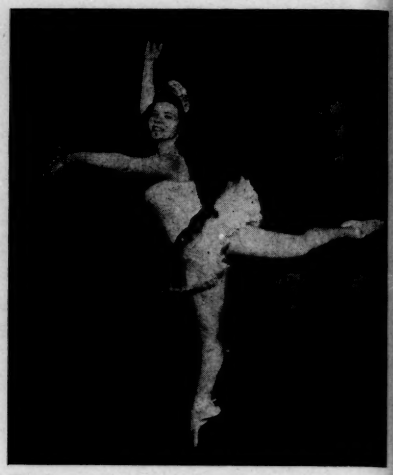
young dancer section

Promising young dancers

Gwen Lee Binderwald, 14, is a pupil of the Alexine Tomes School of Dancing in Riverton, N. J.



The Ukrainian Hopak in which Richard Tarczynski, 14, is shown, is just one aspect of his varied dance talent. Richard is a pupil of Mrs. Lydia Dzbanski of Detroit.



Twelve-year old Danielle Boyriven has solo roles in Coppelia, Swan Lake and Sleeping Beauty in Michael Panaieff's Professional Junior Ballet Theatre in Hollywood.

Katherine Anne Morgan, 7, and brother Ray, 10, have decided on their life work and are together pursuing the dance with interest and diligence. They are pupils of Vera Graham in Denver, Colorado.

Near the Mexican border, in Laredo, Texas, Julia Muller, 14, continues to work hard at the Galo School of Dance.

Diana McDonnell of the Maxine Doty Dance Studio in Spokane, Washington, has a scholarship to extend her studies at the Cornish School, also in Spokane.

Ballet Theatre in South America

(*continued from page* 11)

which grew with each succeeding performance. When I left the stage I was confronted by a real horde of fans at my dressing room door waiting for autographed pictures. After signing my name until my arm was nearly numb, in rushed a larger crowd of balletomanes with hoarse cries for pictures! The same thing happened to Alicia, to Igor and all the others. My supply of photos was depleted in no time flat. Seeing the pile of pictures rapidly disappearing, those fans in the rear fearing they were going to be left picture-less, kept crowding until I had to retreat into a corner, trapped! Help! With all the photos expended the first night I spent every single day for the remainder of the season trying to explain in lame Portuguese, amplified by a little pantomime, that more would arrive later from New York. I begged them to come back toward the end of the season and one happy day a big package of photos did arrive and I could say to the crowd at the door, "Amanha!"

Brazil is justly renowned for a number of things. One of them is coffee, of course. Even this confirmed tea drinker could not resist the delicious black coffee served in demi-tasse.

Then there is the samba. I met the real one after the opening performance, when Lucia Chase asked me to join her and some friends at the Copacabana Palace. After supping on a newly found delight, mamao (papaya) I was fortified to meet the samba. There are several varieties: the Bayonne, danced in the north, the Frevo, exciting and acrobatic, and still another, associated with Carnival time. Now I find myself adoring a dance which I had never enjoyed before. It is done so differently in the country of its origin. Incidentally, Brazilian men are extremely skilfull dancers.

The things to buy in Rio are stones: diamonds for the recently engaged (Isabel and Kelly Brown, who married after their return from S. A.); otherwise, semi-precious aquamarines, amethysts and topaz are most in evidence. Barbara Lloyd, though just become fianced, received her diamond all the way from the U.S.A.

Almost everyone returned with gems of some sort. In Rio I was presented with two beautiful topaz stones, which are destined for earrings.

In every city one finds favorite haunts. Just like dancers in New York leave the Met stage door and make across the street for McCarthy's, in Rio you could not enter Rosas without finding Jimmy Mitchell, Lillian Lanese and most of Ballet Theatre consuming filet mignon a la Francesca, or tournadas do dia. The Brasileira, where we could sit on the sidewalk and consume pastries, cafe con leite or pots of tea, was at the top of our list for before and after theatre with friends.

As for sightseeing there were exciting trips to make, provided one had the time and energy. Those two commodities were precious

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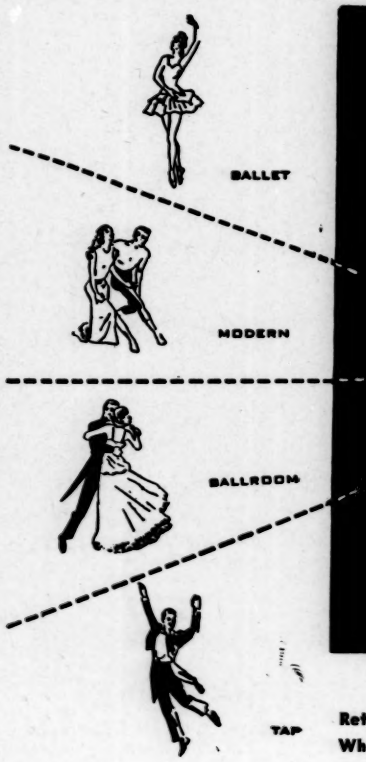

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and for me there was only one day as tourist. Bill Inglis accompanied me to the summit of Corcovado where stands the gigantic statue of Christ. The ascent is made in a little cable car. It is a slow procession one makes through the verdant tropical growth; banana trees and strange flora abound which only a botanist could accurately name. Ruth Ann Koesun and Eric Braun made the trip as early at 7:00 A.M. in the hope that if they got up there early enough they could see the monkeys playing in the trees. But although we strained our eyes to find them, it was to no avail. Guess we'll have to see them in the zoo.

Once the top was reached, the statue seemed more enormous than one could conceive. It is at least thirty feet high and commands an imposing view of the city and harbour spread out in a magnificent panorama below.

It was a sad day on which we took leave of this city and the people of whom we had grown so fond, who had opened their hearts to us. Our next stop was to be Sao Paulo and then Montevideo where we heard in advance that the public was demanding not only one, but *two* matinees daily!

I hope South American audiences found Ballet Theatre as wonderful as we found them and from all signs, I should say the equation is 50-50.

Etienne Decroux

(*continued from page* 15)

time suspect about movement and emotion and thought. His mime transmits things as reality, as shock and reverberation, but he does not want it thought that imagination does not enter mime because it *is* concrete.

In mime, Decroux has found a perfect form of expression for his creative powers. Mime has a basis in realism and the use of gesture, facial expression and body movement all have their place in his art. This is why he should never be seen in a theatre which seats more than a 1000 spectators, if the full impact of his work is to be received.

And although realism and symbolism make his art what it is, it must be emphasized that Decroux is an incredible purist. The only person in any of the arts to compare to him in this respect is to be found in music, to wit, Igor Stravinsky. Neither artist believes in prostituting or in amalgamating his own personal form of art. Neither is interested in the overblown philosophy of Wagner who wanted to unite all the arts, musical, graphic, plastic, etc. Decroux's purism, in this world where almost everything is adulterated one way or another, is quite remarkable.

We value Decroux for himself and we see, with Gordon Craig, that Decroux is one of the theatre's great. Decroux insists that what is rich in art is its *purity*, not its combination or complexity. The fact that dance is largely dependent on music does not mean that other arts *need* be dependent on each other. Used to the fact of compromise from the days of his youth, Decroux is one of the few who has not compromised one iota in his search for the perfect mime form.

(*continued from page 22*)

The Larson School of Natural, Rhythmic Expression

In 1922 Larson severed her connections with the academic world and set forth on a commercial dance school venture. This type of work was not entirely strange to her, for during the school year of 1921-1922 she had taught two and three nights a week in a studio which she had rented. Her student body in these night classes had been composed of laymen, professional artists of the theatre and of dance, and Barnard College students. At her first full-time studio she continued to draw her students from these same groups and therefore found it necessary to establish a diverse curriculum which would meet the needs of all her pupils.

Larson divided the school program into three parts and expected her students to participate in all phases of the program. Announcing her curriculum, Larson announced:

> First . . . the students will through experimentation learn the possibilities of natural body movement. These movements with others of purely gymnastic origin will be used to give muscular relaxation and control. Secondly . . . there will be the cultivation of musical feeling and response with no attention called to the technical construction of music . . . Thirdly . . . Natural controlled bodily movements and musical feeling and construction are woven together into the expression of an idea.[3]

In the teaching process, it is very probable that Larson stressed the first objective, learning the range of movements natural to the human body through the use of scientifically designed technique. Yet, it is certain that in her class work she never overlooked or ignored the close relationship between technique and dance composition. Seeking to establish an American form of dance which would stem from the American way of life, Larson recognized the importance of using technique in its final form as dance material.

Religious dance dramas become a fundamental part of the program

In 1923 the Bird Larson School was moved to a building located in back of St. Marks in the Bouwerie Church. Here the director continued her experiments in discovering dance movements that were anatomically correct for

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body usage. However she did not devote her entire time to this work. Probably due to her close professional association with Reverend Dr. William Norman Guthrie, Rector of St. Marks Church, she began to create a number of dance compositions on religious themes. Dr. Guthrie's firm belief that dance and religion stemmed from the same source gave Bird Larson and her dancers numerous opportunities to perform their religious compositions. Sometimes the Larson group danced in the church weaving their dance pattern into a sermon being preached by the Reverend. At other times American Indian ritual themes were used and the compositions became part of special festivals that were held in the rectory yard. When the dancing was held out-of-doors, it was usually to the entertainment and amusement of the people on Second Avenue, New York where the Church was located. Franziska Boas, a Larson student, recalls that on numerous occasions the trolley cars would stop, the people traveling would climb on top and from this vantage point would watch the dancing.

Expanded program and furthered experimentation

In 1924 Larson moved her studio uptown once more to 637 Madison Avenue, where she taught until her death in 1927. At this time, due to the increasing number of students and their divergent interests, she found it necessary to redesign her curriculum. The three divisions originally composing the program were expanded to six and courses in allied fields of arts were incorporated into the school plan. The religious experiments started the previous year were continued under this new curriculum. In addition there was a great deal of exploration into the use of color as thematic material. In the period from 1925 to 1927 Larson began to move forward rapidly in the practical application of her dance beliefs and ideas. Her careful experiments in the use of scientifically designed movement for dance prepared her well for the work which she undertook in expansion and contraction, relaxation and tension of bodily movement. Too, during this period she started to move away from music and other arts as the motivating source for dance composition. Her never-ending experimentation was slowly beginning to focus her attention on the value of percussion instruments for choreography and on the use of direct emotions such as weeping, laughter, and anger as materials for dance.

The Neighborhood Playhouse presents the only theatrical appearance of the Larson dance group

Through her program, Larson sought to develop the total personality of each of her students in a harmonious and integrated manner. She was not interested in training a dance group to carry her name and work to fame on the professional stage.

To be Continued

Grise - Aile

(*continued from page* 19)

Not only names are subject to puns. The *pas d'amour*, it is pointed out, is something more than a *danse amoureuse*. *Pas* can also mean "not", etc. If you didn't get it the first time, you will after a paragraph of careful pointing and beating about the bush.

Much wittier are the author's thrusts at balletic mime and its demands on an audience. He discusses the entrances of *L'Oie* and *Hi, hi, la, rions*, who, with several *ronds de jambes*, tell all about themselves to the audience: their names, professions and social position, including the fact that *L'Oie* is a "prince in disguise, traveling incognito in the simple dress of a dancer in the Opera".

The incongruities of stage directions are ridiculed by Lorentz. For instance, *Hi, hi, la rions* enters *L'Oie's* hut through the window, like a thief, but he comes out through the door like an honest man, yet bearing loot. Or there is that Goose, the Hero, who tenderly gathers the lilies tossed by his beloved, only to fling them into the wings. (Sounds like what we see at the Met, no?) The hocus pocus of stage machinery gets its share of needling.

All this is fun, but one can do quite a scholarly research job on early productions of GISELLE and Paris Opera manners of 1842 simply by reading Lorentz' text. *Grise-Aile* reveals in flashes some interesting details that other accounts omit, because they took for granted certain things no longer done. A bacchic figure borne on a wine cask hints at the elaborate vintner's scene. We know that real horses were used in the entrance of the Prince and his retinue when Lorentz takes exception to Silesian nobles riding Franconian horses. We learn that Act II include a scene wherein the Wilis try to seduce the villagers who are herded from temptation by the village priest.

The illustrations, excellent drawings in themselves, tell even more.

Albrecht (or *L'Oie*), hovering over his beloved in a very high arabesque, tells about the extensions developed by men dancers of the period. The very pointed feet turned out extremely proclaim the precise technical attainments. We always wondered about undergarments way back in the Romantic period, and the knickers, buttoned at the knee, peeping out from under *Grise-Aile's* tutu, clears up *that* matter. Bathilde riding a horse in the background, as *L'Oie* goes into his final faint, gives a clear picture of the original ending.

The truth is ballet can stand plenty of burlesquing. Far from being sacrilegious, kidding the ballet has charm. The pity is that today the real humour is for the initiate only, while the millions find Milton Berle flapping around as The Dying Duck a hilarious comment on ballet.

•

NOTE:

Ballet Bookshop in Chicago has a limited edition of full-size facsimiles of *Grise-Aile* available at present.

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the premiere

Part I

(*continued from page* 16)

"Mother! why don't you go back and see your little man?"

"But I've got a ticket. You gave it to me free."

"I know. Everybody got their tickets free."

"Now, dear, of course, it's none of my business, but I don't see how you expect to make any money out of dancing if you give all your tickets away free."

How long, oh Lord, how long? You know, I think something's wrong with this mirror. Somehow I don't look quite like I used to. Must be the light.

"This dressing room could be quite cozy. Why don't you play more than just one performance, dear? If you'd only play more than one performance, we'd be able to fix up this dressing room real nice, with a few bows and things. You know, you don't seem in the *least* nervous."

(A stagehand enters).

"Miss, I hate to bother you just before the performance, but I've got to talk to you."

"Well, what *is* it?

Of course, you've got to talk to me. I've never yet known a stagehand that didn't have to talk to me, especially just before and during a performance.

"It's that funny piece of scenery. The one with the holes in it. Know which one I mean?"

"No. They *all* have holes in them."

"This is the one that's supposed to hang in the center of the stage."

"I know the one. What about it?"

"It won't hang."

"Why not?"

"There's nothing to hang it *from*."

"Well, tell somebody to get up in the flies and hold it."

"I don't know about that, Miss. I think it's against the rules. Have to check. We have people who can pound and we have people who can carry, but I don't think we have anybody who can *hold*. Have to call up the union office and check."

"Well, tack it to a batten, then!"

"I don't know — it would probably fall down."

"It probably would. But tack it anyway. I don't *care*, anymore. Hell, *let* it drop."

"Okay. I'll check to find if we can tack it. Oh, another thing. The lights haven't arrived yet. It looks like a pretty dark evening out there — ha, ha, ha!"

(Exit stagehand).

There is a very good possibility that I am going out of my mind. Either that or I am going to walk right out there on that stage and say, "Please go home, audience. There is no dance. There is no premiere. All is fiasco." Yes, that is a splendid idea. I wonder if Mother has passed out on that chair, or is she just asleep? Her eyes look so glassy. Well, at least, she isn't talking. I think I could take anything but that now, even somebody else's recital. There. Makeup's done. No use kidding, I look a fright. Well, if I could just have another five minutes to myself, maybe I can pull the body together and get into this ridiculous costume—that and the Lord's Prayer.

(The conductor, who is also a composer, enters).

It's that composer. Do I have to talk to him, too? Yes. I guess I do. Well, at least he looks as bad as I do. Small comfort is better than none.

"Yeeeeesss?"

How charming can I get?

"*Miss* Hammond, you realize, of course, that we're all on the brink of disaster. On the very brink."

"Are we *really?*"

"Of course. It's that orchestra."

"They've arrived, haven't they?"

"Oh, they're here, alright. But I wish they'd go away. It would be much better."

"But if they went away, they couldn't play your lovely music."

"They can't play it anyway. They're hopeless, all of them. Idiots. Swan Lake they can play. But not *my* music."

"Why, it sounded just grand in rehearsal."

"It did NOT sound grand. It was ghastly. And if you'd just be honest, you'd admit it. That's the trouble with you dancers. You never admit things."

"Whaaaat?"

"Of course. You said so yourself the other day. Now if you'd just let my music come through instead of distracting everybody with all those choppy movements, we might have something."

"Really now! I think you're getting all emotional again."

"Really! I may be guilty of a lot of things. I'll admit that. I'll admit anything if it's true. But NEVER have I been guilty of giving way to my emotion. There's another difference between musicians and dancers."

"Yes, I don't think. But why don't you go off quietly now and rest someplace?"

"No. I have no time for rest. I have to go down and scream at that orchestra some more. Of course, it won't do any good. It never does. I've been *trying* to mould them but they won't give. They just sit there and GRIN. Well, there's nothing we can do about it now. We're lost. We'll just have to sit here and wait for the water to rise above our heads. It's like I was saying — disaster. Well, I thought you might like to know. Au revoir. See you onstage. I'll be in the pit. Screaming at that orchestra."

(Exit the conductor).

HE thinks it's disaster? I wonder what life will be like after this premiere? Or will there be any afterwards? Oh why did I ever let myself in for this? There I was—sitting on an old pueblo, minding my own business—and I had to get an idea for a Nemesis character. Oh Lord, oh why?

(Stagehand re-enters).

"Five minutes, Miss!"

"No!"

"I say, five minutes. Better hurry up. Everybody else is onstage. Except Mr. Frith, of course."

"And why isn't *he* down? Are you sure you called him?"

"I called him alright. But everytime I knock on his door, he just groans."

"Maybe he's sick."

Oh, joy. An out. Maybe we can call off the whole performance. Act of God. Can't be

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helped. God, let him be good and sick.

"Yeah, I guess maybe you would say he was sick. A little bit ago I opened the door and there he was, stretched out all flat on the floor, staring up at the ceiling. Didn't answer. Just lay there."

"Well, you go up there and tell him to stop all this foolishness. You tell him to get right down onstage. You tell him I'll get another partner unless he stops throwing these snits! Good Lord, I thought *I* was the only one around here who could have snits! Next to HIM I look like a rank amateur."

"I'll tell him, Miss. But I won't guarantee results."

"You just worry about calling him. I'll worry about results."

"Yes, ma'am. Well, you only got five minutes. Good luck."

(Stagehand exits).

Good luck, my foot. There is no such thing. If there was, I'd be sitting in that pueblo again. Great God. Look at me in this costume! It's too small. From the back I look SQUARE. That does it. We are finished. What I really need is to go someplace where it's very quiet. I'll teach, that's what. A university—someplace where they've got grey carpet all over everything. In between classes, I'll be wistful. Then, maybe once in a while, maybe once every two weeks, I'll let them see a little fire. And I'll have an apartment that's all over in natural wood with white, white walls. And in a corner, one of those banana plant things. How divine! I shall be very simple about it and a little sad, too. I'll walk right down to the footlights and shrug. I'll say, "That's all there is . . ." No, somebody else said that. Anyway, I'll say something and then I'll walk offstage—into oblivion. Well, not oblivion exactly. It won't be quite that bad. They'll howl for more. But I shall give no more. They'll have only photographs left to show me as I gloriously was. I must have some more of those taken.

"Miss! Everybody is onstage. We're ready to take it up."

"Is Mr. Frith there?"

"Yes, he's waiting, too. He says to tell you you're holding up the show."

"He said WHAT? Well, you can tell him that I've never held up anything in my life —except him! Well—get out of my way!"

And, in the meantime, in the lobby of the theatre, there is *another* dancer . . .

(Please refer to page 17)

the premiere

Part 2

(*continued from page* 17)

No, I'm NOT just saying that. You're writing for that little paper now, aren't you? Of COURSE I've read your reviews, Pierson, you know I read EVERYTHING you write, but really EVERYTHING. Honestly, I thought you were *too* sweet about my last concert. Now I suppose this isn't what you'd exactly call "good form", but really, dear, wasn't Mabel's last concert DREADFUL? And she could be *such* a fine dancer, too, if she'd *just* relax. My goodness, Pierson,

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what *you did* to Daphne! Well, I just hope *I* don't catch you on an off night or something. Now really, dear, *you know* I'm the LAST person in the world to run down my contemporaries — and that's God's truth, too — but hasn't everything deteriorated? Who ever thought we'd be traipsing all the way up to 44th Street just to see somebody dance? Fifteen years ago if you tried to tell me that I would have called the boys in the white jackets to come get you. And that's just exactly why I REFUSE to do what Hammond's doing with her company tonight! Really, off the record, now, don't you think it's a bit chi-chi and all? It must have cost her thousands to get this house, simply THOUSands. *I'll* admit our little old studios did get a bit stuffy, but you can't say we didn't have intimacy — which is MOST important — and which is more than you can say for these Broadway crypts. Is that really the buzzer? I suppose you're sitting eighth row center with all the other divinities? I'm sitting way back with those people who sell lemonade and peanut brittle. I got here late and they said they didn't have anything left except this little old sickly yellow pasteboard, except the balcony, of course, and I COULDN'T be seen THERE. Not even DEAD, would I be seen THERE. Well I suppose we *must* part, Pierson. 'BYE, dear!"

Well. There he goes. Can't even spell, but he's landed on a newspaper. Lucky for him his editor can't spell either. Critics are a cross, but dance critics! And that paper he works for. Nobody BUYS it. They have to give it away on street corners and in the subway — just like free chewing gum. I'll bet he doesn't make a dime. I'll bet he pays them for printing his stuff. They say that paper's just a front for this Oriental cult — Peace Through Proper Breathing. Some people will stoop to anything to get their stuff printed, even if they have to breathe PROPERLY for it, disgusting! Oh-oh. There's that revolting press agent, Friedman Morse. Look at the man. Just LOOK at the way he shakes hands. Why, he'll shake hands with ANYBODY. Press agents! Beats me how a man can make a living out of double talk and nothing but. Friedman looks a little young to be a press agent, maybe fourteen years old, even if he really is crowding forty — but that's because his HEART'S fourteen, bless him, not to mention his head.

My, but this theatre is crowded, I will say that. I wonder. Is everybody else here on a pass, too? Probably. Who has 4.80 *to spend on a concert? Where does that usher think he's going with my ticket? Oh, no! Not there! Well, I'm just not going to sit there. Not with that pillar in front of me. Wouldn't you know Hammond would do a thing like that to me? Send me a ticket with a pillar in front of it. Probably afraid I'll see her new dance for what it is. This way I can't see anything. Oh, that woman! Nine o'clock. The curtain is late, as usual. Tradition, of course. Can't have the curtain go up on time. Unheard of. Would probably scare the audience right out of the theatre. I know why it's late. The costumes haven't arrived. The costumes NEVER arrive on time. Or they're going mad with safety pins backstage. Nope, I'm wrong. There go the lights and there goes the curtain. NO. What is it? Dear God, what IS it? Now isn't that the STRANGEST set you've ever seen? All those boulders with holes in them. And there's one hung right up in the middle of*

the air. Oh. Maybe it'll FALL. Oh, goody, maybe it'll fall. There's Hammond now. Doesn't SHE look a fright? I wonder where she got that awful suit-of-mail she's wearing. Knitted it herself, I'll bet, out of old nails and raveled drapes. Maybe I better leave before I have to — no. Wait! What is it? What IS that girl doing? I can't believe it. I can't bear to admit it, but this is GOOD. Oh, dear. I'm afraid I LIKE this. Well! Go on darling, on — you can do it!

Curtain of Curtains

dances from the south pacific

continued from page 21

that she is the vessel, the follower, not the instigator. She may join in some of the men's dances, but only with that half-shy manner exquisitely expressed only by the French word *pudeur*.

The girls may even attempt the *pukhana* or facial grimace, but only in a coy or bantering manner. A lady most definitely may never stick out her tongue as the men do in expressing violent defiance. Instead, the young woman tightly purses her lips while her eyes open wide and she darts glances in all directions, with fluttering of eyelids.

Men's movements display a love of the grotesque which is so obvious in their myriad carvings of the human figure. One can strongly visualize, even at this distance in time, the awesome spectacle of thousands of warriors dancing the *Haka* before battle in pre-European colonial days.

A Maori concert is a paradox of strict formality in the performance of items presented and of the disarming informality of the dancers between the dances. The audience itself is a spectator in name only. The sense of all who are present being participants is a quality which all Maori gatherings preserve. This is *the heritage given by centuries of Maori communal life.*

I came to apprehend all this slowly, but my first experience of contact with the Maori mind served to first open my heart to a vast new world of thoughts, sights and sounds. My eagerness was well rewarded at my first concert.

Maori action-song-dances are chiefly romantic in character. They express in stylized movement all the tenderness of Maori courtship. Next come games of dexterity, so rhythmic as to be logically classed as dances. The one called *mate mate* thrilled me. In this, the opponents face each other crouching and manoeuvre their hands in lightning speed from side to side, up to shoulders and down again, over the head and down again, always in perfect rhythm, until one is caught with his hands in the same position as that of his opponent.

Then there is an exhibition of the long poi, the oldest traditional women's dance. It is very difficult, and the patterns are bigger and bolder than those formed by the short poi. As she sways from side to side, the Maori

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girl taps a large ball on a string at arms length and she makes the half-string manoeuvre look so simple.

Of the *Haka*, it has been said that it is the depth and height of the Maori soul. Although for the purposes of this article I use the modern accepted meaning of the word "haka" as a war dance, it really is a generic term for a number of Maori posture dances. The correct pronunciation is *hucka*.

The Maori are the only Polynesians who have these unique forms of posture dance. Historians and anthropologists say that the Maoris invented the Haka only after reaching New Zealand in the 14th century from fabled Hawaiki (supposed to derive from Tahiti and Hawaii).

There are Hakas of war, welcome, love, entertainment. The war Haka originally served a dual purpose, first as an exercise and then as a preliminary to battle. As an exercise, the Haka brings every part of the anatomy into play. It exercises even the tongue. Experts have been known to touch the lobe of their ears with the tip of their tongues.

The Maoris, like other peoples the world over and throughout history, have their exclusive sacred dances, jealously guarded and not to be seen by eyes outside the tribe where it has been invented. However, once the creator of a dance performs it on the *marae* on front of the meeting house, it becomes public property.

A flow of rhythm permeates Maori life from the cradle to the grave. Like the tides of life this true Maori spirit pervades their dance, bringing all participants within the circle of nature's unending cycle. A curious proof of how close the Maori remains to the fundamental in nature in his ability to make a decision to die and then proceed to do just that within the space of a few days! No wonder their concentration can sweep all before it in a concert performance.

What nostalgic emotion for the glory of the great fleet of 1350 and its fabulous navigators the Canoe Poi dance instills in these people. A canoe, narrow, tiny and alone in the vast Pacific, the goal 3200 miles away — the girls rock from side to side as they sit one behind another on the floor to simulate the rocking in the beloved ancestral canoe. This is one of the loveliest of all Maori flights of fancy.

In my personal contact with these people, I made some real friends, who enabled me to share in the gay humour, the sadness, the pride and the stern self-discipline of a people rich in their orally preserved, almost miraculous history. What a wealth of kindliness and generosity I found on all my tour!

Mata Ene Te Hauko Tuko, Valerie Vercoe, Dovey Tawi, Katene Green, who taught me my first poi dances at the Ngate Poneke Club in Wellington — I remember them all with affection. I gained my first knowledge of the Haka at the same club from Carl Te Reme Karepa. At no time was any Maori lore imparted to me for payment. Dance is too sacred to the Maori heart to be classified as a commodity for sale.

At Wanganui we were taken into the home of the famous Mete Kingi family where we were shown historic treasures hidden for years. I tried on the fabulous, priceless feather cloaks and was permitted to handle ancient weapons of war. As grandpa Mete Kingi warmed to the memory of his family's history in Maori wars, he brandished his ancient Taiaha out on the lawn and gave us a surprisingly supple and hair-raising exhibition of the Peru-peru war dance.

In Auckland Mrs. Taku Waerea gave me some old chants and poi dances to take back to the world outside. Here also Mira Rahurruki helped my work immeasurably. At Ngaruawahia I spent rewarding hours with Princess Te Puea Herangi, who is famous among her people for her efforts in preserving Maori arts.

Our last concert in New Zealand was given by Guide Rnagi and her people at Rotorua. Here we sat in the bosom of Maoridom, within the profusely carved *Whare*, watching the carefree coming and going of time-ignoring, happy performers. It was like living a moment snatched out of the tapestry of ancient tribal life before the arrival of the Pakeha. Tubby little brown bodies darted in and out almost under the feet of the dancers. These children, some of them less than three years old, perform the movements of the Haka and the Poi in perfect rhythm. At the other extreme, white- haired elderly women, chins tatooed with moko designs, gesture, grimace and express their irrepressible sense of humour in the burlesquing of the Haka. Only to the old women is this liberty granted.

And this too is Maori dance.

Editor's Note:

The author, Beth Dean, is an American ballet dancer, who went to Australia in 1947 with the Australian company of "Annie Get Your Gun". Here she stayed to develop an intense admiration for the beauty and arts of the Maori peoples in New Zealand (where she danced with the "Annie" company) and for the strange and unique aborigines of Australia.

Miss Dean has devoted most of the time in the years spent in the South Pacific to an intense study of the dances and related arts of these people; has fallen in love with them to the extent of building a repertory of concert dances based on her findings in Corroboree and in Maori lore.

With this repertory she has appeared in concert in Europe during 1951 and is expected to be seen in America, beginning with a New York appearance, late in 1951, continuing into 1952. Her return will mark her first visit to her native country since her departure for Australia more than four years ago.

the passing of Col. W. de Basil

(*continued from page* 12)

an extensive season in 1951-52.

There is no doubt whatever that he came by the title of Colonel quite honestly, having earned his elevated rank in the Imperial Russian army as early as the Russian-Japanese War of 1904-05 and there is far too much evidence in the form of documents, photos and other memorabilia to leave any room for dispute on this score. His fancy to retain this title may nicely be ascribed to poetic whimsy — and why not?

Although trained for a military career in his native Russia, he was from his earliest years drawn to the theatre — and as a child saw great dancers of the Imperial Ballet who made itinerant appearances in Tiflis and Rostov. But it was not until after his departure from Russia in 1918, via Turkey and Italy to France, that he found his way into the trying role of administrator of ballet, when his attraction to the subject manifested itself in his first efforts to found a company. This was preceded by a period of about a year when he made a not indifferent living as a truck driver in Paris.

During the Twenties de Basil founded and lost any number of theatrical ventures, both in Russian opera and ballet, was associated with the Zerbazom office in Paris and at the time of the death of Diaghilev (whom he knew slightly) he had pretty much given up his attachment to opera to devote himself entirely to the cause of ballet.

What followed during the next several years when he emerged as the father of the glamorous Ballets Russes de Monte Carlo is a romance too well known to be reiterated here in full. Too many ponderous narratives have already crowded too many books about how Rene Blum, acting artistic director of the Opera House in Monte Carlo, invited de Basil and his nucleus of a company to Monaco to appear in the opera ballet, and how the company was transformed within the space of a year into a powerful dancing group. At any rate, the necessity of the times create their own reactive phenomena — or, to heap cliche upon cliche, nature abhors a vacuum and rushes in to fill it with whatever it can. Therefore, the death of Diaghilev and the active forces released by his power and the vacuum created by his death found ready reaffirmation in Col. Wassily de Basil and the phenomenon of the Ballets Russes of the Nineteen Thirties.

This was the company which started with such great hopes as the young Baronova, Toumanova, Riabouchinska, Shabelevsky, Lichine, with older, more famous names, Danilova, Woizikowski, Balanchine, Massine, a whole roster of them changing with the years and with changes of company name. During the period 1932-51 the company of Colonel de Basil has had six changes of name: in 1932 it was called the Ballets Russes de Monte Carlo; from 1933-36, the Monte Carlo Ballet Russe; in 1937, Col. W. de Basil's Ballets Russes; in 1938, the Covent Garden Ballet Russe; in 1939, Educational Ballet Russe, Ltd., and since 1940, the Original Ballet Russe.

The fortunes and misfortunes, the alliances and mesalliances, the conflicts and storms attendant upon the twenty year evolution of these groups are another story. This one is concerned with a farewell to an audacious man, a friend, a lover of ballet.

Incurably superstitious and incurably hopeful to the end, Colonel de Basil is remembered by friends for his zest for song, wine, good food, good company, his aversion to going to sleep, his contempt for mere physical weaknesses (which finally developed into a fatal case of arteriosclerosis).

He is remembered for his curious attachment to the little pair of scissors his mother had given him as a lad, his only conspicuous fetish. He would under no condition sign a contract unless his scissors were on his person. He also liked to arrange to have his company in transit, either by boat, train, or, if necessary, by a mule train, on the 31st of December of any given year, believing with stubborn Slavic faith, that the act of moving on the last day of the year was guarantee enough that the company would be working (and touring) all the following year.

In the last years before his death, he envisioned a three-act ballet to be created jointly by three choreographers, as a full evening's entertainment to run, like a musical comedy, in a London theatre. He felt that ballet could commendably risk the straying from the straight and classic path to return to its original function of entertaining the crowd. To the end he never gave up the dream.

He is survived by his third wife and widow, Olga Morosova.

Helen Dzhermolinska,
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(continued from page 8)

via the grapevine

where the choreographer's dog, a French poodle, had got the job.

Nuff? Let us know if you want more.

•

A great rash of Electras, from Aeschylus to O'Neill, has broken out in the concert dance field. At New London, **William Bales** has offered an opus called THE HAUNTED, based on the third section of the O'Neill play "Mourning Becomes Electra", himself dancing the Orin role, and supported by **Jane Dudley** as Lavinia and **Sophie Maslow** as Christine Mannon . . . Up at Hopkinton, N. H. the **Grafs, Grace** and **Kurt,** danced the leading roles in their own staging of the Aeschylus "Electra", supported by **Paul Reck** and **Patricia George** . . . The third and one on the largest scale seems to be **Dale Fern**'s MOURNING BECOMES ELECTRA, after the O'Neill play, and by the playwright's permission, as recorded here last month. The opus is to be given at the Amato Opera Theatre in New York City October 14, 15 and 16 with a cast inclusive of **Toni Beck** as Lavinia, the daughter, **Floria Raup** as Christine, the mother and **Jack Monts** in the Orin-Orestes role.

•

Ring out the bells for Ballet Theatre's **Barbara Lloyd,** wed to violinist **Erik Kessler** in the bride's home in Hollywood, on August 5th.

•

With the passing of **Col. W. de Basil,** the uneasy mantle of administrator of **Original Ballet Russe** falls to the **Grigorievs, Serge and Vsevelod,** father and son. The former continues as Regiseur Generale and the latter as business manager, These, abetted by choreographer and ballet master **Vladimir Dokoudovsky** by no means intend to let O. B. R. stagnate in French, English and American hotels, while bookings for a five year period are within easy reach. No later than July 15th, Universal Ballet, London, Ltd., a booking office, signed with the late Col. de Basil to tour the company in England and elsewhere. The principals, **Nina Strogonova, Olga Morosova, Sonia Arova, Paul Gnatt** and the company commenced rehearsals in London on August 20th. **David Lichine** is to join this group in a supervisory capacity, staging his own ballets, past and to come for O. B. R. — and **Tatiana Riabouchinska** is to appear as guest artist.

•

Contrary to recurrent rumours that **Viola Essen** is to return to Ballet Theatre or to go into several musicals all at once, she will do none of those things, as she has had a change of name to Mrs. Francis Bostock and is presently in a State of Happy Expectancy.

•

Antony Tudor's Jacob's Pillow timetable made it impossible for him to fit the Venice festival into his plans; consequently it has fallen to **Janine Charrat** to stage the ballets and opera ballet in Venice this month . . . **Donald Saddler,** nothing daunted by 100° F in the shade (and no shade) down in Texas this summer, has concluded a season as choreographer with the Dallas State Fair Park series and has even begun to work on a ballet project in which Ballet Theatre has taken an interest for production this winter. . .

•

Just coming and going . . .

Faster than you can say je m'en fou pas mal de balletsdeparis, **Gordon Hamilton** left his post with the Roland Petit company in Hollywood, landed in the musical TWO ON AN AISLE, stayed three weeks and then skipped to Paris, all in less than a month. . . **Jack Gansert,** once soloist with the pre-war Ballets Jooss, and for some years settled in Detroit, has returned to his native Germany, which he has not seen since the summer of 1939. He plans to spend a few months with his family, to visit **Kurt Jooss** and return to the States before Xmas. . . **Zamira Gon,** Israeli dancer who has spent the last four months entertaining soldier and civilian audiences in Israel, returns to America to start a Canadian tour on September 8th.

•

A Dog Show ballet divertissement by **Ruthanna Boris** introduced into the second act of the musical TWO ON THE AISLE as a means of rousing the sleepy customer from summer lethargy, unhappily caved in the middle and fizzed out toward its end like a suddenly pricked balloon. How much amusement can you get out of dancers made up like an assortment of boxers, dalmations, poodles and wolfhounds? Dogs are so predictable. Musical comedy ballet divertissements, unhappily, are not. Just about the time the judges planted the blue ribbon on the winner, (a black poodle, interpreted by **Colette Marchand** in the style of Gypsy Rose Lee coming down a musical comedy staircase), instead of the pandemonium you'd expect from the others, with the farcical conclusion the scenario screamed for, the other dogs anticlimactically turned their backs on the winner and sulked, as the curtain came down on a tepid tableau. And strangely enough, the divertissement started with an air of such sprightliness and promise of good, rough fun. In spite of its shortcomings, the Dog Show was still the best

in dance that TWO ON THE AISLE had to offer. Of the other scraps of dance not composed by the capable Miss **Boris**, the least said, the better. **Dorothy Etheridge** as a Pekinese and **Gordon Hamilton** as the black poodle's manager were engaging figures.

•

Not exactly a dance event, but we like this little story, so want to pass it on to you. **G. B. L. Wilson**, British balletomane-photographer-engineer, and arch-conveyor-of-dancers-home-from-parties, found a diamond and platinum ring in the bottom of said car (his) a few weeks ago. Did we say that this happened in London? It did. Upon inquiry, it turned out to belong to **Nila Amparo** (she will be seen here in October with the Jose Greco Spanish Ballets) and the ring was said to be worth about $1200. G. B. returned the ring to Nila, who cheerfully exclaimed, "I knew I'd get it back! We're in England now, aren't we?" . . . **Romola Nijinsky**, widow of the great dancer, has agreed to the transfer of the remains of **Vaslav Nijinsky**, presently interred in London, where he died April 8, 1950, to the Montmartre Cemetery in Paris, where he will be buried beside that other great dancer of an other epoch, **Auguste Vestris** . . . The **Donaldson Awards (8th annual)**, set up by Billboard, a theatrical trade paper, and based on a poll of more than 3000 theatre people, in every walk of theatre, have pinned the 1951 awards for achievement in the theatre on 27 various winners. For achievement in dance **Jerome Robbins** got No. 1 award for the ballet in "The King and I", and **Janet Collins** and **Harold Lang**, were named as best male and female dancers of the season.

•

Back to School . . .

The **Ethnologic Dance Center** which was closed during the month of August, reopens September 9th with a cocktail party in honor of last spring's graduates **Lais Gravier** (in Oriental dance) and **Judith Shaler** (in Spanish dance). Regular and academic classes resume on September 10th . . . The **Swoboda School** opens for the 1951-52 season on September 17th . . . The Fall term of the **School of Ballet Repertory** begins September 4th, with classes graded from professional to beginners. Permanent faculty members are **Thalia Mara, Arthur Mahoney and Hilda Butsova.** This year members of the student body will again actively participate in TV broadcasts, concerts and demonstrations . . . The **Ballet Theatre school** opens its doors on September 17th for its first term with a faculty headed by **Bronislava Nijinska**, and augmented by **William Dollar, Yurek Lazowsky and James Welch.** The children's branch will be headed by **Ludmila Shollar.** Guest instructors are listed as **Agnes de Mille, Alicia Alonso, Igor Youskevitch, Edward Caton and Dimitri Romanoff.**

•

American Theatre Wing grows a new wing . . .

American Theatre Wing, for the benefit of those who have spent the last ten years underground and otherwise incommunicado, was a wartime service organization of the theatre and allied entertainment industries noted for its Stage Door Canteen and other distinct services to the war effort.

Since 1945 ATW, in the process of evolving, became the foundation of a professional training school for ex-G. I.s returning from the services and interested in careers in the theatre and its various branches, opera, radio, television, dance. The integrated program in theatre offered by this colossus of a trade school in these few years has actually set a pattern for entree to theatre employment, producing actors who can move like dancers, dancers who can speak like actors, singers who can act like actors and dance like dancers, ad finitum. The interesting fact that in most local and road shows a large percentage of talent employed stems from the ATW Professional Training School must by now be accepted as a set pattern which might teach at least dancers, if no one else, a hard lesson.

In this process of evolution the School has grown to the point of embracing the **experienced non-professional** as potential training material for the theatre and **this month, September, 1951,** not only ex-G. I.s but **any** individuals with background in community, university and college theatre experience will be accepted by the school. However, entree will be possible **by audition only** and for those dancers interested in such an integrated program of study, a board of auditioning teachers, resident in New York, and serving through ATW, will look at every individual desiring such entree to determine his ability to support the course of study required by the program.

The dance division of this training program affords the student training in ballet, modern and every known form of theatre dance, including tap, and offers also courses in choreography, dance fundamentals and music essentials for dancers.

Mary Hansen, supervisor of the dance division of ATW, situated at 730 Fifth Avenue, New York City, is at the service of those dancers who desire information in detail about the program or amplification and definition of the conditional phrase "experienced non-professional".

•

Paul Steffen is doing his first musical, with choreography for the revue CURTAIN GOING UP and will use members of his own group, **Rita Charisse, Bill Miller** and **Bud Thompson** in the ensemble of five

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boys and five girls who will speak and sing, as well as dance. Producers Melnick and Carlyle and director Mervyn Nelson are in full sympathy with the "new" dance, therefore it can be anticipated that Mr. Steffen will have a more or less free hand in composing dances on a higher level than that usually forced on a musical comedy choreographer. Mr. Steffen himself will not dance in the show . . . **James Mitchell** has been signed as the dancing lead in the forthcoming PAINT YOUR WAGON, which **Agnes de Mille** is to stage and choreograph for a Fall premiere. "Wagon" is Oklahoma II, set in a New Mexico locale, concerns a minor gold rush of yore. Other dancers signed to date are **Gemze de Lappe, Mary Burr, Gisella Svetlik, Katya Geleznova, Mavis Ray, Bob Morrow, Dick Payne, John Smolko** . . . The sixteen year old marvel who has the dancing lead in SEVENTEEN has been signed by 20th Century-Fox to be groomed as a junior edition of Betty Grable. So **Helen Wood** will leave the show at the end of this month to migrate to Hollywood, leaving a pair of shoes hard to fill in the reaches of Broadway . . . **Aida Alvarez** gave up an opportuntity to appear in PAINT YOUR WAGON to take the lead dancing spot on the Kate Smith TV show, which goes on the air September 17th . . . Famous test pilot Boris Sergievsky piloted ballerina **Pat Bowman** in his own private plane from New York to St. Louis, where Pat made a TV appearance as the good fairy in "The Wizard of Oz". Pat's own TV program, inaugurated early in August, is shaping up pleasantly . . . The **Katherine Dunham** troupe is currently doing the expensive niteries in the Nevada territory before returning to Europe for concert work . . . **Pearl Primus** leaves for England next month, booked to appear with her company in an all-English concert tour from November to February . . . The **Hamilton Trio** followed **Maggie Banks** and **Tommy Wonder** into the Starlight Room of the Waldorf Astoria in New York, offering a complement of exciting story dances from their repertory . . . It might astonish Petipa to see what **Giselle** and **Francois Szony** are doing with the Rose Adagio from the Sleeping Beauty ballet, but audiences at the Latin Quarter, in New York, are as delighted as they are astonished to see a team of such technical proficiency coupled with respect for style purveying this kind of dance in a night club. The brother-sister team will fly their colours from this variety fort until November . . . **Carmencita Romero** has switched headquarters from Chicago to Long Island City . . . The first Dark of the Moon ball of the season takes place September 14 at the Fraternal Clubhouse, in New York, and stars **Walter Nicks.**

●

Concert Events to come . . .

The **New York City Ballet Club** having had such a roaring success in the role of sponsor of young choreographers, will plunge again, and is sponsoring another recital of new works to be given sometime in January, 1952, probably at the 92nd Street "Y". To date the only work under contemplation is a piece called "The Infinite" by **Nina Youskevitch.** The Club will be interested in the communications of choreographers with finished or unfinished works to show or to discuss. These should write Mr. Gregory Koreff, 52 West 52nd Street, New York City, for contact . . . The same advice to choreographers is extended by **Choreographers Workshop,** at 471 Park Avenue, the City, which will study works in progress, if choreographers will contact the foregoing address early in October. The Workshop contemplates the production of a new opus about Davy Crockett, with a scenario by Hollywood actor Edmund Penney and another (choreographer yet to be nominated) to the prize-winning script for a ballet, called "one by one" (all lower case, sic) . . . **Nocturne Ballets** is the newest of pocket edition ballet companies to spring into being. This one, the loving product of **Casey Reno,** is composed of a quintette in its initial stage, **Connie Archis, Barbara Smith, Barbara Quirin, Rose Pepe, Kenneth Harding,** and has a trio of works ready to be unveiled, "Junior Prom", "Glissade Mazurka" and "From the Temple". The latter is in the east Indian idiom. The group will participate in a series of community center concerts beginning October 1 . . . The **Henry Street Playhouse** in New York City shapes up well as a new concert center and a hopeful outlet for talent in the concert field this year. Under the direction of **Alwin Nikolais,** the Playhouse invites inquiries from dancers interested in appearing in four separate series of recitals to be given during the coming season. The **DANCE U.S.A. Series** is a set of four (November 12; January 7; March 24 and May 5) to introduce dancers from outside the city of New York and to afford them an opportunity to be seen by a New York audience. The **STAGE FOR DANCERS series** is devoted to New York dancers and groups. It is organized in conjunction with **Fred Berk. DANCE PREVIEWS** are a set of informal concerts to introduce new dancers and new compositions. No auditions will be required, but dancers will be asked to submit names of sponsors for reference. The dates on this set are October 29, November 26, February 4, April 28. **COLLEGE DANCE** will embrace two concerts presenting college dance units on January 21 and May 12. Individuals interested in the sponsorship of the Henry St. Playhouse should address their inquiries to **Alwin Nikolais at 466 Grand Street, New York 2, N. Y.** . . . The second series of auditions to select five dancers for the annual **Auditions Winners Concert** will be held on Sunday, October

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21 at 11:00 a.m. in the Theresa L. Kaufmann Auditorium of the 92nd Street YMHA. Dancers interested in making a debut under this sponsorship should write to William Kolodney, Educational Director, YMHA at 92nd St. and Lexington Avenue, New York City, offering resume of background.

•

Producer Howard Hughes has postponed plans for the projected film CARMEN, after keeping the entire **Ballets de Paris company** in Hollywood (on maintenance pay, not regular salary) since January, 1951. All members of the company except **Renee Jeanmaire** and **Roland Petit** (to have been starred) haved been dismissed and are on their way back to Paris, presumably to hunt another company to settle in. Tentative plans are to resume active production in 1952; meanwhile Jeanmaire and Petit remain under contract and in Hollywood.

•

Famous faces seen at Jacob's Pillow this summer were **Claudio Arrau, Paul Hartman** (now minus Grace), **Romola Nijinsky, Sra. Miguel Covarrubias, Mrs. Elizabeth Sprague Coolidge.** Not so famous, but present in staggering quantities were faces from places as far away as India, Mexico, England, Denmark and Germany. The S. R. O. sign has had a lot of wear and tear this summer.

It was a season for multiple ballet premieres and such new works as these were delivered to an hopeful and expectant world in the Jacob's Pillow Festival Theatre: a satire, "The Tentmaker" and a dramatic piece, "Along Appointed Sands", by **Myra Kinch; Antony Tudor**'s "Rond de Printemps" and "Le Main Gauche"; **Tilda Morse's** "Suite of Four Dances" (to the score Le Tombeau de Couperin of M. Ravel) and "Portrait of a Frontier Town"; a dance-drama "The Song of Songs" by **Ted Shawn; Kate Forbes'** "Handel's Garden"; **Marc Hertsens'** "La Nuit"; "Starwards", a work by **Kurt** and **Grace Graff** and over and above all these group pieces, **Ted Shawn** appeared in three entirely new solo dances, which he says sprung full-grown from his brow at exactly the fall of the curtain on Jacob's Pillow last season. In addition, this season saw the revival of Tudor's epic ballet, "Dark Elegies" with **Anabelle Lyon** in the first part.

In support of Mr. Shawn in "The Song of Songs" were principals **La Meri** and **di Falco,** and a group consisting of **Frond Bisgyer, Alicia Rudolph, Nancy Plumer, Ebba Rosenblad, Patricia Stanley, Rita Wierman and Allegro Kane.**

Other ballets were supported by the **Jacobs Pillow Ballet company,** which consisted of **Zebra Nevins, Cathryn Damon, Barbara Levyne, Francine Bond, Glen Tetley, Harvey Jung, Adelino Palomanos**

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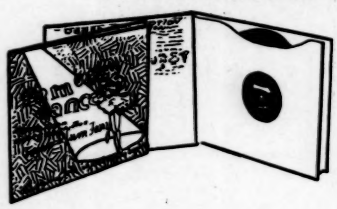

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The S. R. O. sign was also hung over the B.O. at every performance given at the **4th annual American Dance Festival at New London, Connecticut,** where a total of eight new works were offered to capacity audiences. A full report on these appears in the next issue; suffice it, for the moment, to list titles and choreographers. **Charles Weidman** offered a new solo dance called "A Song for You"; **Pauline Koner,** in collaboration with the artist Abner Dean, a ballet called "Amorous Adventure"; **Sophie Maslow** is the choreographer of a work for the Maslow-Bales-Dudley Trio called "Sonnets"; **William Bales** has composed another work for the same trio (indicated in this same column earlier) called "The Haunted", being the third section of the Eugene O'Neill trilogy MOURNING BECOMES ELECTRA; **Doris Humphrey** has composed a group work called "Quartet" (after the title of the score, by Rainier) which is danced by the Limon company; and finally, **Jose Limon,** himself, offered two new works, "Dialogues", and "Tonanzintla".

"The Queen's Epicedium" (Limon) scheduled for premiere, had to be cancelled because of injury to the knee sustained by **Letitia Ide,** principal dancer.

•

The BOSTON Club Meets . . .

One of the later, but most substantial conventions held in 1951 takes place at the Hotel Bradford in Boston on September 4-8, held by the **Dance Teachers Club of Boston,** (their 28th annual meet). It will be preceded by a training school course, held in the same spot, from August 27-31. The training school faculty, as impressive as that of the convention, consists of **Hilda Butsova,** in ballet, **Helyn Flanagan,** teaching tap, **Ruth I. Byrne,** in basic ballroom work, and advanced ballroom work by **Myrtle Pettingale, Donald Sawyer** and **Russell Curry. Joseph Perkins** gives a course in square dances. On the convention faculty the following distinguished names are listed: **Aubrey Hitchins** in ballet, **Helen Keyes** in baby work, **Johnny Plaza** in acrobatics, modern by **Anne Greene,** baton (western style) by **Jack Devenney,** ballroom work by **Dorothea Duryea Ohl, Myrtle Pettingale, Fred Frobose, Virginia Wheeler, Fred LeQuorne,** ballroom etiquette for children's classes by **Helen Keyes,** square dances by **Joseph Perkins** and tap by **Helyn Flanagan** and **Henry LeTang.**

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POLKA—Simple steps in coquettish manner.
RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance.
SKATERS—Simple and attractive solo number.
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime.
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song.
WOODEN SHOES—Song and dance for couple.

Tap for Children or Beginners

BABY TAP—3 easy nunmbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls.
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances.
MUSICAL COMEDY—Muscial comedy dance.
RHYTHM DANCE—**Easy and effective.**
SAILORS HORNPIPE—Created with taps.
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music.
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners.

Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings.
ADVANCED RHYTHM BUCK—Syncopated wings.
BALLET SOFT SHOE—With ballet variations.
BILL ROBINSON'S TAPS—Intricate steps.
BROKEN RHYTHM SOFT SHOE—Adv. with turns.
CLAP TAP DANCE—Intermediate, with slaps.
ECCENTRIC TAP—Off beat, comical number.
INTERMEDIATE BUCK—A little more advanced.
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups.
INTERMEDIATE SOFT SHOE—Cleverly combined.
MILITARY RHYTHM BUCK—Advanced rhythm.
MILITARY TAP—Very effective Interm.
MIXED RHYTHM TAP—Slides and Pick-ups.
NEW RHYTHM TAP—Advanced, to any rhythm.
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number.
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm.
SYNCOPATED SOFT SHOE—Advanced to 4/4 time.
SYNCOPOTED WALTZ CLOG—To Skaters waltz.
TAP TRO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.

Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16.
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm.
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine.
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

Ballet and Toe Routines

AUTOMATIC DOLLS Mechanical, for couple.
BALLET VARIATION—Group of 8 to 16 girls.
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop.
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number.
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe.
ROMANCE—A toe dance of twilight.
SWAN, THE—The dying swan of Pavlowa.
TOE LINE UP No. 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane.
TOE TRIO—Effective number for 3 girls.
TOE WALTZ—Advanced technical toe solo.
WALTZ VARIATION—Flowing movements, solo.

Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls.
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number.
WHISPERING FLOWERS—Life of a flower.
WINDS, THE—Fast, with whirls and turns.

Oriental Routines

ANITRA'S DANCE—A dance with pantomime.
CAUCASIAN—Fast spirited movements.
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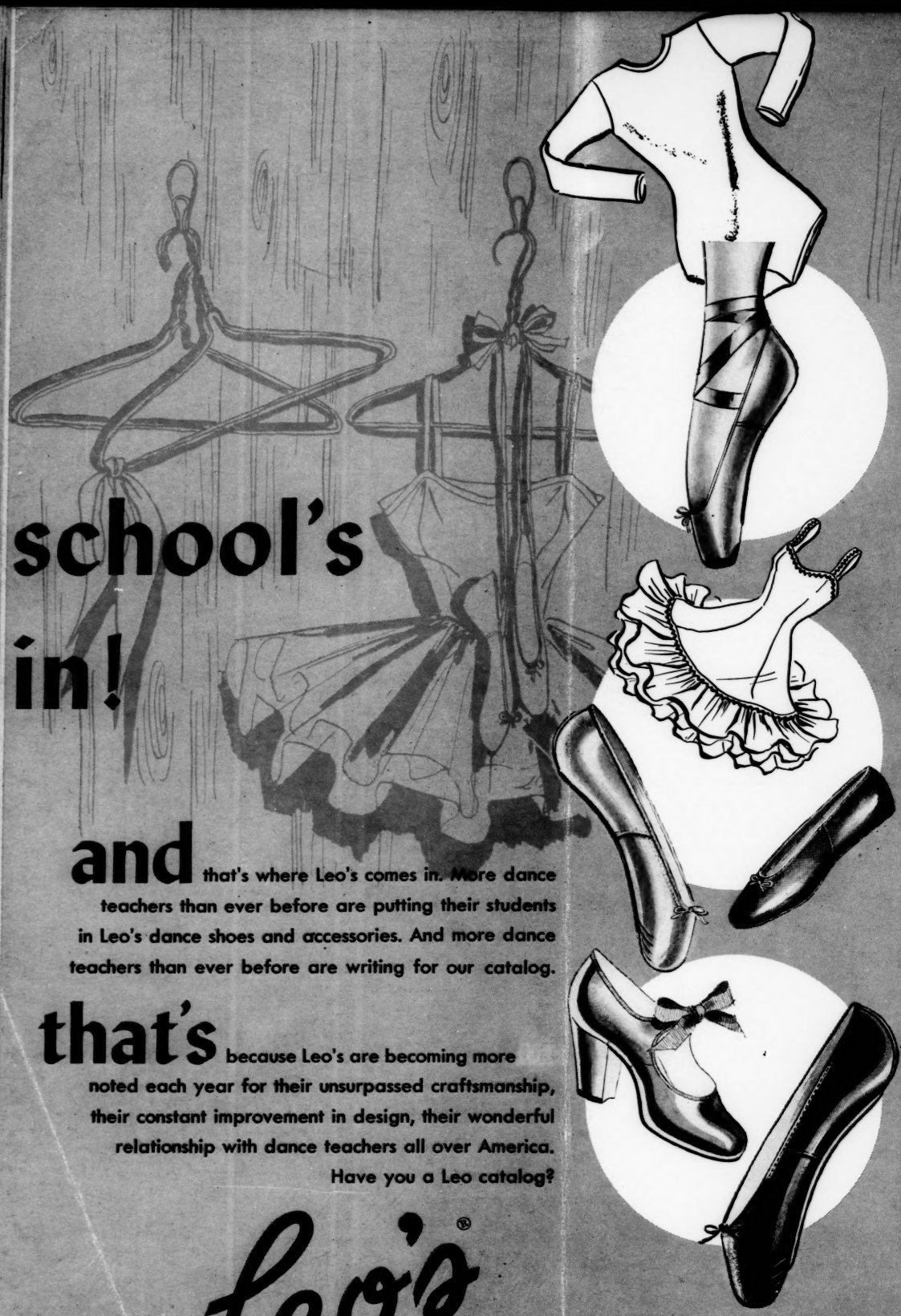

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